3-1-1909

Volume 27, Number 03 (March 1909)

James Francis Cooke

THE ETUDE

MARCH 1909

$1.50 per year Theodore Presser, Philadelphia 15c. per copy

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Subscription, $1.50 per year. Single copies, 15 Cents. Canadian Postage, 25 cents. Foreign Postage, 72 cents.

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ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

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MUSIC.

TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that are of interest to our readers.

ORDER THE APRIL ISSUE NOW AND AVOID DISAPPOINTMENT.

We regret that so many of our new subscribers have been disappointed in not receiving the January number. Notwithstanding printing what we thought was an adequate supply of that issue, we were not prepared for the avalanche of subscriptions which have come to us. It is not possible for us to begin subscriptions with either the December or the January issue; both numbers are exhausted.

The April issue is going to have several special features which will make it sell largely. The retail price of this issue will be increased, but the number will, of course, be delivered to all subscribers as usual. Don't delay the sending of any prospective new subscribers' names.

The Special Plan mentioned in this column in the February issue for the use of subscribers only has all of the advantages which we claimed for it. It is a plan to induce quick decision on the part of the prospective new subscriber, repays the subscriber, and with no unpleasant features.

We have a series of leaflets illustrating all of our premiums which will permit of illustration. Book cases, music cabinets, clocks, chairs, silver, desks, cut glass, leather goods, etc., etc. Let us send these illustrations to all that are interested.

There is no "clap-trap" about our premiums or premium giving; it is an honest endeavor on our part to repay as liberally as we can the recommendation of THE ETUDE by our subscribers to their pupils and friends. Some prefer to do this with no return. We prefer to do our part. The premiums are regular stock goods, *not* those made for premium giving; if any premium is proven in any way unsatisfactory we guarantee to make it good. Sample copies for soliciting purposes are free. If interested in this matter from a business point of view it would pay to write for full information.

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THE EDITOR'S COLUMN

MME. MARCELLA SEMBRICH ON "HOW FORTUNES ARE WASTED IN VOCAL EDUCATION."

Seated upon a throne on the stage of the Metropolitan Opera House, New York, surrounded by many of the greatest singers of the day, buried in flowers, loving cups and jeweled tributes and other gifts; confronted by an audience of over four thousand music lovers, all strained to the highest imaginable enthusiasm, Marcella Sembrich, whom many have called the greatest coloratura soprano of our times, retired on February 6 from her operatic career amid a scene that has rarely been equaled in the history of opera. No singer has made more friends in America and none has been more admired and respected. Consequently we feel grateful to Mme. Sembrich for sparing some of her precious time on the eve of her departure to give ETUDE readers her opinions upon a very important subject to all students. Hereafter Mme. Sembrich will devote her time exclusively to concert and oratorio. All your musical friends should know about this article, which will appear as one of the many features of the next issue.

LESCHETIZKY ON "MODERN PIANOFORTE STUDY."

The great teacher of virtuosos tells THE ETUDE readers exclusively in the April special issue many extremely valuable and important facts.

ERNEST SCHELLING ON "HOW TO STUDY A NEW PIECE."

This distinguished American virtuoso and disciple of Paderewski will give in the next issue some ideas that will set the teachers and pupils of our country thinking. Remember that if this issue is exhausted like the January and December issues you will have not other means of securing these epoch making articles.

THE PORTRAIT GALLERY.

We have decided to continue the "Biographical Portrait Gallery of Celebrated Musicians" as a regular feature of THE ETUDE. By means of this you will receive, in addition to the regular features of THE ETUDE, "biographical portraits" of seventy-two of the great musicians of the present and the past, which, if made into a scrap-book, will provide you with a very desirable little volume. There is no such work in print, and there is no way in which you could obtain these pictures and biographies except through purchasing several different books at a very considerable expense. In this connection we desire to note that Mme. Eames' parents were not missionaries in China, as stated in last month's issue. Her father was a barrister of note in China, and served both the American and British consular offices.

A MUSICAL COMPASS.

"A ship without a compass" is a ship in danger. Most pupils practice without any definite chart by which to guide their courses.

Accordingly, we have asked many of the most successful teachers of our country, and also some noted virtuosos, to give us ten rules or suggestions for practice. These rules are intended to indicate the most essential conditions which should govern the pupil's work while at the keyboard.

Mrs. Bloomfield-Zeisler, Miss Amy Fay, Mr. B. J. Lang, Mr. Wm. H. Sherwood, Mr. E. Liebling, Mr. Perlee V. Jervis, Mr. E. R. Kroeger, Mr. J. Hattstead, Mr. Charles H. Watt, and many others, have signified their intention of taking part in this symposium, which promises to be the most interesting and profitable we have ever undertaken.

MARCH, 1909 — VOL. XXVII, No. 3

THE ETUDE

FOR THE TEACHER·STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER — PHILADELPHIA, PENNA.

A YOUNG LADY in the graduating class of a metropolitan high school was recently overheard saying: "I am one of two girls who have attempted to keep up piano study during the last year. All the other girls have been obliged to drop out owing to the amount of home work we are required to prepare each night." We have no doubt that this same condition prevails in other American cities. The result is that one of the most charming arts and one of the most beneficial intellectual studies is cast aside for certain other studies much less likely to be of advantage to the pupil in after life. THE ETUDE has always advocated higher education for girls, but we are convinced that a part of that education should be the study of music—particularly the study of musical masterpieces through the medium of expressing these masterpieces at the keyboard.

The reason for this condition is easy to see. In the days when milady's education consisted of acquiring the ability to make wax flowers, crochet tidies, embroider hideous mottoes and play "The Maiden's Prayer," "The Battle of Prague" and "Silvery Waves"—educators very justly came to the conclusion that such an education was next to worthless. Consequently they decided upon a newer and better education that was to include some knowledge of what men have done in the world (history), how they have chosen to express themselves in words (languages, composition and rhetoric), how they have measured things (mathematics), and, more than this, something of the world itself (physics, chemistry, botany, geography, geology, zoology), and perhaps a little information about the borders of the unknown (astronomy). It is a splendid thing to know as much as possible about all of these things. There is a limit, however, and in this utilitarian age it is for our school authorities to decide what studies will be of most advantage to the pupil in after life.

CERTAIN it is, that in the majority of high schools of our country the study of music is little less than a farce. The same students who can read Cicero and Homer with credit are given musical work that is little above the primary grade of difficulty. The studies are made so numerous that it becomes difficult for any but the most talented and enthusiastic students to study privately.

We are thoroughly familiar, for instance, with the advantages that come from the intellectual training that the studies of geometry, algebra and trigonometry afford, although we have duly forgotten almost everything we ever knew about them. Nevertheless, we cannot help observing that the conscientious student of music of the better kind receives an intellectual training quite as desirable as that which the student of mathematics obtains. The mother of the family is not likely to discuss logarithms over the breakfast table, nor is she liable to spend the evening solving quadratic equations with her husband. The littlest member of the family that dreams off into the nowhere land with the mother's lullaby is hardly likely to be induced to sleep with a description of the mensuration of regular polyhedrons. We once knew a lady who claimed that she made her dresses upon geometrical principles. They looked it. With this exception we never knew of any woman who applied higher mathematics to her domestic life. Thousands of women find in music veritable El Dorados of domestic happiness.

Provision should be made in our school courses which would permit students who desire to study music to have sufficient time to practice successfully. In some of the high schools in the South this has already been done. If it were possible to have the able teachers of music registered by the boards of education so that the student could receive credit for the work done in music, another important step would be made. Perhaps this is a Utopian hope, but we are optimistic and urge all teachers to fight for the recognition of music by municipal authorities as it has been recognized by all great educational philosophers. Important reforms come slowly but surely. When Sir Thomas More wrote his "Utopia," nearly four centuries ago, he was bitterly ridiculed. To-day many of the conditions which he described in his "impossible commonwealth" have long since been realized in most of the civilized nations of the world.

TEACHERS should keep records of lessons lost during the season. One teacher of our acquaintance tried this plan. She kept a careful account of the number of absences and was surprised to find that at the end of four months they reached the following number:

Due to sickness	30
Due to sickness of member of family	6
Out of town	2
Religious holidays	4
Truancy	1
Total	43

This covered a period of seventeen weeks, during which time the teacher had contracted with her pupils for six hundred and fourteen lessons, or thirty-six periods a week. Thus, seven per cent. of the teacher's income had to be credited to profit and loss. A merchant would not consider this a large percentage, but when one considers the limited incomes of some teachers, this becomes a very serious question. The unfortunate thing about it is that in most cases the lessons are lost either through the pupil's lack of a sense of moral obligation or through the teacher's weakness in consenting to be imposed upon. No lessons should be excused except those lost through protracted sickness. The teacher agrees to reserve a certain period for the pupil, and the pupil agrees to take that period. There is very little difference between this transaction and any other transaction. The law binds the contracting parties to abide by the provisions of a contract. If you buy theatre tickets and are unable to attend owing to sickness, the manager is not obliged to refund your money. If you lease a house and do not enter upon the first day of your lease because you are sick, the landlord does not excuse you from paying your rent. Why should the teacher who has reserved a period for you, and possibly lost another opportunity to sell the same time to another, be obliged or even expected to be responsible for the pupil's irregularities? Teachers should stand firm in this matter.

AFTER the failure of a recent comic opera, a prominent manager said: "The people don't want music, they want tunes." In this particular case the composer had attempted to conceal by means of technical skill and ability in instrumentation his lack of proficiency in the simple yet rare art of making really effective melodies. A melody is a jewel, the harmonic, contrapuntal or orchestral elaboration only the setting for the jewel. Berlioz had marvelous skill in instrumentation, but only comparatively few of his melodies were notably effective. The result is that his music lacks the charm of his great contemporary, Wagner, who conceived many marvelously beautiful melodies.

Children demand tunes. They are rarely able to appreciate odd harmonies and intricate contrapuntal elaboration of complicated themes until they have had many opportunities to study melodies. In selecting teaching pieces always endeavor to secure those with pretty taking melodies. Always put yourself in the child's place and say, "The melody is to please some one who has not had one-hundredth of my experience. I must not select it solely to please my personal tastes but to develop the child's musical taste." If you follow this plan you will be richly repaid in interest and industry.

WHAT is the sweetest music in all the world? Who knows? Does not the answer depend largely upon the audience, the people who hear the music? The sound of the bagpipe, which brings hysterical delight to the soul of the Scotchman, shrivels the Frenchman with cacophonic horror. Shortly after the recent unthinkable catastrophe in Sicily, the residents of the Italian section on the east side of New York City organized a parade of carriages and express wagons for the purpose of gathering money and clothing from the residents of the so-called slums. It was to pass through a section tenanted with people from every part of the world. There, huddled in a smaller area than the Western ranchman would give to one-hundredth as many cattle, are one million souls, making a community more like that which surrounded the Tower of Babel than anything the world has known since that first notable skyscraper failed to reach the heavens. The procession started, and being an Italian procession it was naturally headed by a band. Everything was in readiness. With the first note of the National Hymn the whole section was thrown into what can only be described as a delirium of human generosity. All it needed was the music to galvanize them into philanthropists. Men stopped in the streets, took off their shoes and coats and tossed them into the wagons. From the windows of the grimy tenements came showers of clothing and money. People of all creeds and lands—Christians, Jews, Chinese, Syrians—all knew just what to do as soon as they heard the call of that little band of grief-sticken players. It was one of those humanizing episodes in life which Elbert Hubbard says makes everyone want to talk to his neighbor. On through the day the band played and the people gave and gave and gave. One old Italian stopped on a street corner and said with a tear-choked voice: "Datta da sweetest music in all the world." Perhaps it was.

WHAT MUSICAL EUROPE IS THINKING AND DOING.

BY ARTHUR ELSON.

WHEN an obscure German humorist named Raspe wrote, during his exile in England, a masterly libel upon good Baron Munchausen, and thus created the most preposterous liar in all fiction, he at the same time was gifted with the imagination of the poet and the vision of the prophet. Many of his flights of fancy have been made ridiculous in themselves by the achievements of the inventors of our own day. Among the most amusing tales was that of the postilion who blew into his horn on a very frosty day and found, to his amazement, that no sounds were forthcoming. He attempted to execute many of his favorite tunes, but without success. Finally, in great digust, he took his horn in the tap-room of the tavern, and hung it upon the wall. The temperature of this room being so much higher than that of the frosty air outside, the horn soon commenced to play the music that, according to the cheerful old prevaricator, had been frozen in it. What would the good baron think if he could have seen the modern sound reproducing machine in which his own pretty illusions could be frozen and thawed out at will?

The sound reproducing machine will unquestionably be of value in the future work of teachers of music, especially voice teachers. What the present use of the machine is must be decided by the individual teacher. In presenting the views of able voice specialists in this issue upon the subject our readers may have an opportunity to consider the various phases of a question which must engage their attention at some time in the future if they are not already interested in it.

THERE has been much concern among the musicians of the country who perform in theatre orchestras over the recent abolition of the orchestra in some prominent metropolitan theatres. By doing away with the theatre orchestra the managers save from $25o.oo to $300.oo a week. They claim that the standard of orchestral music designed to accompany theatrical performances has deteriorated so much during the past ten years that the average theatre orchestra has become a nuisance. As a substitutte for orchestral music one New York manager has installed a series of beautiful Oriental temple gongs. With certain mediæval dramas these might be consistent and effective, but when heard with a rural American play produced last winter, one could not help feeling that a cow-bell would be more significant.

The incidental music written to accompany great dramas has become a part of the teaching repertoires of thousands of teachers. In reference to this class of music *The Dominant* states:

"Mr Belasco, with many others of similar temperament, and other persons of intelligence and refinment, have, no doubt, long felt that the class of music rendered by theatre orchestras is, as a rule, out of harmony with the play. Hence an incongruous element, that, failing persuasive efforts, could only be remedied by drastic action. The late Sir Henry Irving, Mansfield and some actors of prominence still amongst us, appreciating the inconcongruity, had music specially composed for their plays, such as would sustain the atmospheric effect and be thoroughly in harmony with their sentiments. Sullivan, German, Grieg, Stanford, and other composers of more or less celebrity, have been engaged to write music suitable to plays and have achieved so much success that many of their compositions are now recognized as standard classics and suittable for concert programs. To instance, the celebrated Henry VIII., Nell Gwyn and Peer Gynt Suites. Plays demanding incidental music of such high pretension naturally are of high rank. The feeling for artistic unity that brought about the wedding of the dramatic and musical arts is an indication the time has come when there should exist a more general affiliation, and under all circumstances theatre music should be selected to fit, as nearly as possible, the requirements of the play being produced, whether it be a high-class drama, comedy, or Third avenue thriller.

"In their own interests, orchestra leaders should give this matter very serious consideration. Otherwise the example of the before-mentioned prominent theatre manager may spread and become epidemic. Foresight is far more valuable than hindsight and timely, judicious action will certainly prove the best in the end."

In a late number of *Die Musik*, Arthur Liebscher writes at some length on Reger's orchestral variations, and finishes by classing them with the greatest works of the kind in the musical repertoire. Yet the form is not the most satisfactory in the world. Beethoven made use of it as a symphonic finale, but the last movement of the classical symphony was always an open question; even the best composers made many experiments in trying to round out the form properly.

Variatio delectat, says the proverb, but as a general rule musicians must reverse the saying. There are great examples, to be sure; those of Brahms are famous, Elgar's descriptive effects arouse interest as well as curiosity, while Tschaikowsky actually composed variations of real and compelling beauty. For the piano, too, Schumann and Mendelssohn have made the variation form famous. But, as a rule, the form itself prevents composers from using their best inspiration. There is always the reiteration of the theme, and the necessity for variety of treatment too often leads to ingenuity rather than real beauty. At the circus we gaze in astonishment at the contortionist, but in real life we do not try to imitate him. So we marvel at the orchestral technique of the composer as he juggles his theme through one change after another, but when the exhibition is over we often feel like asking for some real music. Reger is still young enough to have a future before him, and it is surely to be hoped that his great gifts will manifest themselves in forms more beautiful than variations.

OLD MASTERS OF THE PIANO.

Dr. Karl Nef continues his series on old masters of the piano, the subject this time being Froberger. There is much valuable material to be found among these earlier composers, if one has the time to seek it. The search is necessary, for even with such a great man as Alessandro Scarlatti the works remain largely in manuscript. But the effort is worth while, as Paderewski's programs have shown.

Not the least interesting of the old works are the little tone pictures which it was the fashion for every composer to write. Their naive imitations and suggestions are not without effect even now, and an interesting program can be made by contrasting them with more modern instances, such as the "Songs Without Words," Grieg's "Lyric Pieces," or the "Stimmungsbilder" of Strauss. In France, Rameau and Couperin stand at the head of the school. Their little sketches are always interesting, and often decidedly humorous, Rameau's "La Poule" being an excellent example. Froberger, too, in Germany, was not without a well-marked sense of humor. He would compose or improvise comic fantasias, such as an account of a trip from Dover to Calais, with suggestions of the seasickness of the passengers, and subsequent misadventures in a restaurant. The style lasted till the time of Bach, whose "Capriccio on the Departure of a Beloved Brother" is an illustration of its possibilities.

The works of the early writers are of value also in connection with the study of form. Their little sonatas paved the way for C. P. E. Bach and Kuhnau, while their suites are excellent material for the study of the old dance forms, and even played a part in the development of the symphony.

AGAIN—A NEW NOTATION.

Musical notation has been from the very first a complex and awkward affair. The neume, or fly-track notation, lasting into the tenth century, was little more than an aid to the memory. After the staff grew into use, it was two centuries or so before measured notes were invented. Then it took about three hundred years more for some party or parties unknown to think of the bar line, while clefs of all sorts grew up at various periods and clung with fierce tenacity to the orchestral score.

Now all this is to be changed. At least, so Jean Hautstont would have us believe, when he writes in the *Mercure Musical* that the days of the present diatonic notation are numbered. In the time that is soon to come, there will be no more clefs; accidentals will cease from troubling, and key-signatures will be laid to rest. The new cure-all is called the "notation autonome," and it is based on the idea of using twelve signs, one for each note of the scale. Pitch (in octaves) and length are to be shown by slight variations in the sign.

SPECULATORS IN RUSSIA.

America is not alone in the proud possession of ticket speculators, for they flourish also in Russia, according to accounts lately received. St. Petersburg was recently covered with placards announcing in large letters that Caruso would sing. Naturally numerous applications at the box office followed; but without result. People were politely informed that the seats had been bought up by speculators. Nothing daunted, the applicants went to the speculators, where they were made to disgorge large premiums.

So far, the plot ran along conventional lines. But new developments soon followed. An announcement was made that Caruso could not come; perhaps he had never been really engaged. Then the holders of tickets found that the alleged speculators had suddenly disappeared. They could return the tickets to the box office, of course, but there they received only the face value, and there was wailing and gnashing of teeth for the lost premiums.

DE LARA'S "SANGA."

De Lara's "Sanga" seems to have scored a complete success in Paris. Sanga, the heroine, is loved by Jean, son of old Vigord. They plight their troth in the open air, before a mountain that seems to be Sanga's presiding genius. But Sanga is a poor wanderer, and Jean's father forces him into a marriage with his rich cousin Lena. In the second act Sanga, left alone on the mountain, bewails her fate. Darkness falls, and a tempest arises, as if to show that the mountain has taken her part. The third act shows the marriage feast prepared by Vigord. Flood and tempest overwhelm the house, but Sanga saves Jean. In the fourth act they have taken refuge on the housetop, where Jean is brought to renew his devotion. But their escape is cut off, and they finally meet death together in the waters.

The plot is well carried out, even though the action of the mountain may brand the librettist as something of a nature faker. The music is good throughout, and at all times well adapted to its subject.

RECENTLY DISCOVERED TREASURES.

Among musical novelties, the list is headed by a gentleman named Mozart. This person, it seems, indulged in the habit of giving concert tours in his early youth, with his father as manager. On one occasion his father was sick, and he filled in the time by writing original compositions in an album. This album was in the collection given to the emperor by Ernst von Mendelssohn, and the works are now published. They contain minuets, adagios, prestos, and a fugue, all written at the mature age of eight.

Brahms, too, earns mention through the discovery of a new setting of his "Regenlied," differing from the one found in his opus 59. Reger is to compose a Festhymnus for the fifth centenary of the Leipzig University. Dresden witnessed the production of A. P. Boehm's symphonic poem "Der Erste Tag," which was received with much praise. A short announcement of Eva Wagner's marriage serves to emphasize the fact that composers' children live usually in obscurity. The discovery that Germany has 429 piano factories is calculated to arouse public sympathy.

In Russia, the first act of "The Marriage," an unfinished comic opera by Moussorgsky, is receiving favorable notice. So is Wassilenko's symphonic picture "The Garden of Death," and Gmessin's prelude to "Prometheus Unbound." In France, Max d'Ollone's "Lamento" was applauded at a Lamoureux concert. In Italy, Giordano has finished "La Fête du Nil," dealing with Napoleonic times in Egypt. Genoa has offered Huberman the public use of Paganini's violin. At Geneva, Frank Choisy gave a concert of his own works, the most popular being the orchestral fantasie "Gouttes d'Eau" and the female chorus "Tout Dort Dans la Vallée." In England, Colin McAlpin's "Ingomar" is to be given by the Moody-Manners Opera Company.

We "point with pride" to the fact that a German paper, speaking of Paderewski's skill in attracting notice, considers it shrewd of him to think of bringing out his new symphony in Boston, and calls the Boston Symphony Orchestra the best in the world.

Touch—the Great Essential of Fine Pianoforte Playing

From an Interview Secured Exclusively for THE ETUDE with

M. OSSIP GABRILOWITSCH

[EDITOR'S NOTE.—M. Gabrilowitsch, who is now upon his fourth tour of America, is, without doubt, one of the foremost virtuosos of the day. He is still a young man, as he was born in St. Petersburg, February 8, 1878. His father was a lawyer in that city. His brothers were musical, and his first teacher was one of his brothers. Later he was taken to Anton Rubinstein, who earnestly advocated a career as a virtuoso. Accordingly, he entered the class of Victor Tolstoff at the St. Petersburg Conservatory, which, at that time, was directed by Rubinstein. His frequent personal conferences with the latter master were of immense value to him. Thereafter he went to Vienna and studied with Leschetizsky for a period of two years, becoming one of that noted coterie of Leschetizsky pupils which has numbered Essipoff, Paderewski, Bloomfield-Zeisler, Hambourg, Goodson and others. American and foreign critics have particularly commented upon M. Gabrilowitsch's tonal effects. As this is essentially a matter of touch and temperament, we have asked him to give some of his ideas on this matter in the following interview.]

"MODERN pianoforte teachers in many instances seem to make deliberate attempts to complicate the very simple matter of touch. In the final analyses the whole study of touch may be resolved into two means of administering force to the keyboard, *i. e.*, weight and muscular activity. The amount of pressure brought to bear upon the keys depends upon the amount of arm weight and upon the quickness with which the muscles of the hand, forearm, full-arm and back permit the key to be struck. Upon these two means of administering force must depend whatever differentiation in dynamic power and tonal quality the player desires to produce. The various gradations of tone which the virtuoso's hand and arm are trained to execute are so minute that it is impossible for me to conceive of a scientific instrument or scale to measure them. Physiologists have attempted to construct instruments to do this, but little of value has come from such experiments.

A RIGID ARM UNDESIRABLE.

"Only a comparatively few years ago thousands of teachers were insisting upon having their pupils keep the arms in a still, even rigid, condition during practice. This naturally resulted in the stiffest imaginable kind of a touch, and likewise in a mechanical style of playing that made what has come to be known in later days as 'tone color' impossible.

"At this day the finger touch as it was formerly known has almost gone out of existence. By finger touch I refer to the old custom of holding the hand and forearm almost rigid and depending upon the muscular strength of the fingers for all tonal effects. In fact, I so rarely employ the finger touch, except in combination with the arm touch, that it is almost an insignificant factor as far as my own playing is concerned. By this the reader must not think that the training of the fingers, and particularly the finger tips, is to be neglected. But this training, to my mind, is not so much a matter of acquiring digital strength to produce force as to accustom the fingers to strike the notes with the greatest possible accuracy and speed. This belongs rather to the realm of technic than to that of touch, and behind all technic is the intellect of the player. Technic is a matter of training the finger tips to attack and leave the keys under the absolute discipline of the brain. Touch has a much broader and wider significance. It is touch that reveals the soul of the player.

TOUCH A DISTINGUISHING CHARACTERISTIC.

"Touch is the distinguishing characteristic which makes one player's music sound different from that of another, for it is touch that dominates the player's means of producing dynamic shading or tone quality. I know that many authorities contend that the quality of tone depends upon the instrument rather than upon the performer. Nevertheless, I am reasonably confident that if I were to hear a number of pianists play in succession upon the same instrument behind a screen and one of these performers were to be my friend, Harold Bauer, I could at once identify his playing by his peculiarly individual touch. In fact the trained ear can identify different individual characteristics with almost the same accuracy that we identify different voices. One could never forget Leschetizsky's touch, or that of many another contemporary pianist.

"No matter how wonderful the pianist's technic—that is, how rapidly and accurately he can play passages of extraordinary difficulty, it is quite worthless unless he possesses that control over his touch which enables him to interpret the composer's work with the right artistic shading. A fine technic without the requisite touch to liberate the performer's artistic intelligence and "soul" is like a gorgeous chandelier without the lights. Until the lights are ignited all its beauty is obscured in darkness. With an excellent technic and a fine touch, together with a broad musical and general education and artistic temperament, the young player may be said to give equipped to enter the virtuoso field.

COMBINING DIFFERENT TOUCHES.

"As I have intimated, if the fingers are used exclusively a terribly dry tone must result. The full-

OSSIP GABRILOWITSCH.

arm touch, in which I experience a complete relaxation of the arm from the shoulder to the finger tips, is the condition I employ at most times. But the touches I use are combinations of the different finger, hand and arm touches. These lead to myriads of results, and only the experienced performer can judge where they should be applied to produce desired effects.

"You will observe by placing your hand upon my shoulder that even with the movement of the single finger a muscular activity may be detected at the shoulder. This shows how completely relaxed I keep my entire arm during performance. It is only in this way that I can produce the right kind of singing tone in cantabile passages. Sometimes I use one touch in one voice and an entirely different touch in another voice. The combinations are kaleidoscopic in their multiplicity.

MECHANICAL METHODS DANGEROUS.

"I have never been in favor of the many automatic and mechanical methods of producing touch. They are all dangerous to my mind. There is only one real way of teaching, and that is through the sense of *hearing* of the pupil. The teacher should go to the piano and produce the desired tonal effect, and the pupil should listen and watch the teacher. Then the pupil should be instructed to secure a similar result, and the teacher should persevere until the audible effect is nearly the same. If the pupil, working empirically, does not discover the means leading to this effect, the teacher should call the pupil's attention to some of the physical conditions leading to the result. If the teacher is unable to play well enough to illustrate this, and to secure the right kind of touch from his pupils, he has no business to be a teacher of advanced students. All the theory in the world will never lead to the proper results.

"Rubinstein paid little or no attention to the theory of touch, and, in fact, he frequently stated that he cared little about such things, but who could hear Rubinstein's touch without being benefited. I believe that in teaching touch the teacher should first give his model of the touch required and then proceed from this positive ideal, by means of the so-called Socratic method of inducing the pupil to produce a similar result through repeated questions. In this way the pupil will not be obliged to resign his individuality, as would be the case if he followed strict technical injunctions and rules.

STUDENTS SHOULD HEAR VIRTUOSOS.

"For the same reason it is advisable for the pupil to hear many fine pianists. He should never miss an opportunity to attend the concerts of great virtuosos. I can frankly say that I have learned as much from hearing the concerts of great performers as I have from any other source of educational inspiration. The pupil should listen intelligently and earnestly. When he hears what appeals to him as a particularly fine tonal effect, he should endeavor to note the means the pianist employs to produce this effect.

"He must, however, learn to discriminate between affectation or needless movement and the legitimate means to an end. Consequent, upon a relaxed full arm is the occasional dropping of the wrist below the level of the keyboard. A few great players practice this at a public recital, and lo! and behold! a veritable cult of "wrist-droppers" arises and we see students raising and lowering the wrist with exaggerated mechanical stiffness and entirely ignoring the important end in which this wrist dropping was only an incident.

METHODS, AND STILL MORE METHODS.

"I am continually amused at the thousand and one different ways of striking the keys that teachers devise and then attach with the label 'method.' These varied contortions are, after all, largely a matter of vision, and have little effect upon the real musical results that the composition demands. Touch, as I have previously said, all comes down to the question of the degree of weight applied to the keyboard and the degree of quickness with which it is applied. In rapid octave and staccato passages the hand touch is largely used. This is the touch most dependent upon local muscular activity. Aside from this the combination of muscular and weight touch should almost invariably obtain.

DON'T NEGLECT EAR TRAINING.

"I desire to reiterate that if the ideal touch is presented to the pupil's mind, through the medium of the ear, he will be much more successful in attaining the artistic ends required. The pupil must realize clearly *what is good* and *what is bad*, and his *aural sense* must be continually educated in this respect. He should practice slowly and carefully at the keyboard until he is convinced that his arm is at all times relaxed. He cannot make his sense of touch too sensitive. He should be able to sense the weight or upward pressure which brings the pianoforte key back into position after it has been depressed. The arm should feel as if it were floating, and should never be tense.

"When I am playing I do not think of the arm motion, I am, of course, absorbed in the composition being performed. A relaxed arm has become second nature to me. It comes by itself. Players are rarely able to tell just how they produce their results. There are too many contributing factors. Even with the best-known performers the effects differ at different performances. It is impossible for the performer to give a program repeatedly in identically the same manner. If he did succeed in doing this, his playing would soon become stereotyped.

"The teacher should, from the very beginning, seek

to avoid stiffness and bad hand positions, such as crooked fingers or broken-in knuckles. If these details are neglected the pupil is liable to go through his entire musical career greatly hampered. I would earnestly advise all teachers to discourage the efforts of pupils to attain virtuoso heights unless they are convinced beyond the possibility of a doubt that the pupil has marvelous talent. The really great performers seem to be endowed with a 'God-given' insight in the matter of both technic and touch. They are unquestionably born for it. They possess the right mental and physical capacity for success. No amount of training would make a Normandy dray horse that could compete with a Kentucky thoroughbred on the race course. It is a pitiful sight to watch students who could not possibly become virtuosos slave year after year before an ivory and ebony treadmill, when, if they realized their lack of personal qualifications, they could engage in teaching or in some other professional or mercantile line and take a delight in their music as an avocation that they would never find in professional playing.

ARTISTIC INTERPRETATION PARAMOUNT.

"To some, the matter of touch is of little significance. They are apparently born with an appreciation of tonal values that others might work years to attain in vain. Those who imagine that touch is entirely a matter of finger tips are greatly mistaken. The ear is quite as important as the organs employed in administering the touch to the keyboard. The pianist should in reality not think of the muscles and nerves in his arm, nor of the ivory and ebony keys, nor of the hammers and strings in the interior of the instrument. He should think first and always of the kind of tone he is eliciting from the instrument, and determine whether it is the most appropriate tonal quality for the proper interpretation of the piece he is playing. He must, of course, spend years of hard thought and study in cultivating this ability to judge and produce the right touch, but the performer who is more concerned about the technical claims of a composition than its musical interpretation can only hope to give an uninteresting, uninspired, stilted performance that should rightly drive all intelligent hearers from his audience hall."

HOW TO CULTIVATE SIGHT-READING.

BY H. FISHER.

How shall facility in sight-reading and kindred details be gained? First of all, if you are practicing chiefly for sight reading, *read* your music. Don't stop and spell it out painfully, correcting every little error of notes, time or fingering which may occur. Try to go through the piece, or a fixed portion of it, without losing the time, but correcting no errors. If there is any passage which seems to be more awkward than the others, struggle through it, make a mental note of where it occurs, and examine it afterwards so as to discover exactly why it was so complicated.

Very frequently it will be found that if some little detail had been observed, the whole passage would have been clear and quite straight-forward. If the above conditions have to be fulfilled, it is obvious that the music selected for practice should be of only moderate difficulty. So far as reading practice is concerned, music which is of too high a degree of difficulty is worse than useless, and can only result in waste of time. Pupils should treat the following piece of advice as a veritable Golden Rule: When you are reading, never correct an error; when you are practicing, never neglect an error. Hence, always clearly distinguish between the two things—practicing and reading.

THE player who wishes to play a melody well should sing the notes, mentally, as he plays them. This helps to give a *cantabile* character to the phrases, and has a good effect upon the touch. The fingers playing the notes of the melody should press more strongly than those playing the accompanying ones, in order to give prominence, and a certain intensity and prolonged character to the tones. The phrasing and shadowing should be carefully thought out, and one's whole feeling brought to bear upon them.

Listen intently to your instrument while you play, as a violinist does to his; it is probable that you will thereby acquire a singing touch, a beautiful tone, and an expressive style.—*T. C. Jeffers.*

THE ART OF FLEXIBILITY.

BY AMY W. BAGG.

If there is one fundamental principle of piano technique upon which like the law of love hangs all the law and the prophets, it is the principle of relaxation. Three of the most widely known teachers of Europe have built their fame upon this principle of technique. I refer to Philipp in Paris, Carreno in Berlin, and Leschetizky in Vienna. One of the Leschetizky proverbs is "A wrist like a feather and fingers of steel."

A slightly elevated wrist with an approximately level back of the hand is in general a good fundamental position, but all hands are not alike and an easy position for one may be cramping to another. But it is benighted folly for a teacher to insist upon a constant position of any kind, especially the depressed or absolutely level knuckles. While it is possible for a person who habitually plays with a loose hand to use it in that position and keep it loose, there is not one beginning student in five hundred who can do it.

Insist upon the unvarying level position of wrist and hand, and a pupil in his effort to acquire it will instantly cramp the hand whereupon it becomes powerless and inflexible, and the consequent lack of all musical result proves often to be a most heart breaking discouragement.

The wrist is the most unusual joint in the human body, and is capable or the greatest variety of motion. We bend it when we use our hands for all other occupations. Then why in the world hold it rigid when we use our hands on the keyboard? Of what use is the double, nay, triple jointed wrist? Watch the playing of Bauer, Paderewski, de Pachmann, Joseffy, Katherine Goodson and any others of our best pianists, and see. Does any one of them play with the uniformly level hand and wrist?

Great numbers of the lesser teachers, indeed many of the greater ones who ought to know better, begin with the very first lessons to teach position. Position! Dream hours of five finger exercises with an occasional acale to give the necessary zest to his work! But he is learning nothing but position. Nothing else matters. Can he play anything? Oh no, of course not, he has not got the position learned yet, but he is learning it. To what end?

Leschetizky says, "Method? I have no method, only the way to play the piano. That's all." Wherefore is he world famous. "That's all." Certainly it is all. "All" is a very comprehensive word.

If a pupil were in training for a position as a dime museum freak, it would doubtless be a valuable accomplishment to be able to play Liszt's Db Etude with a glass of water on the back of his hand and not spill a drop. But would it be an artistic performance? If he were bright enough to do that, could he not surely play it better without the glass of water?

"But" say they, "that is going to extremes. Of course, we do not expect such impossible results as that." Very well, then why waste the time and nervous energy of a pupil making him try to learn to do a thing which is impossible, and which would be undesirable if it were possible?

Pupils who want to learn to "play the piano" are compelled to spend hours—months trying to learn something else that they will never want to do, and that nobody, not even their teacher, will ever want them to do. With what result? The habit of nervous rigidity of the hands and arms, and often of the whole body; a habit that grows more and more difficult to overcome, for it must all be unlearned and the hands made free before there can be any satisfying gain.

CAST IRON HANDS.

I constantly have pupils come to me, pupils with naturally beautiful flexible hands the movements of which were full of easy grace until they were laid on the keyboard, whereupon they immediately became as cast iron. And these pupils grieve because their "hands are so stiff." Their delight at their release after four weeks to three months of "showing how" is the best reward a teacher can have for his work.

The freedom and power and finger control, aye and self control, that spring into life as soon as the pupil grasps the meaning of a free, loose hand and arm, and the undulating wrist, seem almost miraculous.

I have very few pupils who have studied before who are free from that nervous stiffness of the wrist and hand. After pondering long over the curious habit, I have come to the conclusion that teachers are divided into four classes.

First—the very few who understand the principles of flexibility and who know how to impart their knowledge to their pupils.

Second—a considerable number who play naturally with an easy hand who do not realize in the least what is wrong with stiff handed pupils, because they have a superficial idea of the meaning of the word "technique."

They may go so far as to say "You have a stiff hand. That is too bad. Try to play more easily," which is better than nothing to be sure. But the dear old grandmother at home if she does not know one note from another can say as much. For knowledge of a subject is not necessary in order to be able to see something amiss. Pointing out faults is the least exacting part of a teacher's work. In fact it is not really teaching at all. A teacher must be able to show a pupil how to correct these faults. If he can not do that with a pupil of ordinary intelligence he is not a teacher.

Third—a vast number of teachers who are sticklers for a certain position of the hand, and who sacrifice every thing to that, tone, touch, the pupil's love of art, his talent, his individuality, everything; teachers who unlike Leschetizky do not teach them to play the piano, but teach them to see how near they can come to it without moving the hand.

Where do they get such an idea. Do they ever hear a great artist? They do not need to hear him. Do they ever see him? When they see the undulating wrist, the moving, bending hands, what do they think? Do they ever think? Can they think?

WATCH GREAT PIANISTS.

How is it possible for anybody who is well educated enough to read and write, to see Paderewski play once without observing that there is no fixed position of the hands? It seems to me that they need not have even the rudiments of any kind of education in order to discover that much. We cannot go back of the authority of such pianists as I have mentioned. It is worse than criticising Shakespeare's use of his mother tongue.

How can any teacher attend a Bauer recital and then go back to his studio and say to a groping, toiling little student "No, you must do that again. You elevated your knuckles when you put your thumb under, and you turned your wrist when you made that stretch. Such habits are very bad. If you do not stop them you can never learn to play." But it is done every day.

The funny part of it is that there are several different positions, each one with its army of followers who blindly worship their hideous little idol.

The fourth class can be briefly disposed of. They know nothing and teach nothing, and are on the whole less harmful than the third class.

Then it would seem that of the four classes of teachers only those in the first class are teachers. They are comparatively rare, but they are here and working honestly among us.

Parents, find them for your children. Students, find them for yourselves. You cannot play a cadenza without flexibility. You cannot play a singing hymn tune without it. You cannot play broad sweeping chords without it. You cannot play a simple legato melody without it.

There is no elasticity of touch without it. Without it the tone that should sing with a violin-like quality becomes hard, metallic and totally unsympathetic.

The "tempo" is not to be like a mill wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no slow movement in which certain passages do not require an acceleration of time so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine he is justified in indulging in that foolish mannerism which arbitrarily distorts certain bars. For all these modifications we have no well-defined terms. They are exclusively a matter of feeling, and must come from the heart; but if they do not exist there, neither the metronome nor the written signs will supply them.—*C. M. von Weber.*

The Sub-Conscious Mind in Piano Playing

By PERLEE V. JERVIS

[EDITOR'S NOTE.—Teachers have long recognized the fact that after the pupil has learned a piece so that fingers go over the keys automatically, and the difficulties have been so mastered that the pupil is no longer obliged to give any particular thought or effort to their execution, it is possible for the pupil's mind to consider the piece from a higher aspect and give it interpretative values that would otherwise be unattainable. In these days of physiological and psychical research, scientists by observing thousands of experiments and working empirically have evolved the science of psychology which presents to the reader and student the results of multitudes of experiences with other minds. The successful student is the one who takes advantage of this work and learns to do directly in the light of science what might have taken him years to accomplish working empirically. Mr. Jervis' article is timely and very helpful.]

AT a convention of medical men held in New York recently, the dean of one of our universities delivered an address on "The Automatic Man," in which he showed that after eliminating from our lives everything that we did automatically, there was very little left to be done consciously.

Everything that is done easily and well is done by the sub-conscious mind; what we do consciously is always done slowly and hesitatingly. We find this exemplified in the difficulty we have in learning to speak a foreign language; we may be able to read it fluently, we may have a large vocabulary, a thorough knowledge of its grammar and syntax, but in spite of these facts, when we have to choose our words, fit each into its proper place in the sentence, make verb and noun, case, tense and number agree, we stumble and blunder; it is only after many repetitions that we can relegate this work to the sub-conscious mind, when fluency follows.

Psychologists for many years have been studying the sub-conscious mind and have reached some remarkable conclusions, a few of which will be set down here.

1. We have two minds: the conscious, which thinks and reasons, and the sub-conscious, which acts without our volition. The conscious mind thinks out a plan of action, then turns it over to the sub-conscious mind for execution just as the head of a large department store, having formulated a certain business plan, turns it over to his subordinates, who execute the details.

2. That while the conscious mind works only in our working hours and becomes easily fatigued, the sub-conscious never tires, works day and night, and acts better during sleep.

3. That one's sub-conscious mind can be acted upon by another person—"suggestion"—or by ourselves—"auto-suggestion."

4. That by means of the sub-conscious mind we can in a measure and within certain limitations make ourselves what we will.

APPLICATION TO PIANOFORTE PLAYING.

For a long time the writer has been studying and experimenting with the sub-conscious mind with a view to its practical application to piano playing, and while some of his deductions have not as yet been sufficiently proven to warrant their statement, he has obtained such results along certain lines that there is no doubt in his mind as to the important part which the sub-conscious mind may play if studied and practically applied by the teacher or student.

After long-continued repetition of any act it becomes a habit, we do it unconsciously; in other words, we relegate its performance to the sub-conscious mind, giving no thought whatever to it. Such, for instance, is walking; we never consider the very complicated series of movements involved in the effort to balance the body and keep it from toppling over, but there was a time in infancy when we had to do some hard thinking and take some hard knocks before we could walk without falling.

Doubtless many readers of THE ETUDE have had experiences in sub-conscious action similar to that of the writer, who last summer at his seashore cottage before retiring, and while thinking of something entirely different, reached up to turn off the gas, notwithstanding the fact that a lamp was burning before him on the table. The act of turning the gas key had been performed so many times for years that it had become sub-conscious or automatic.

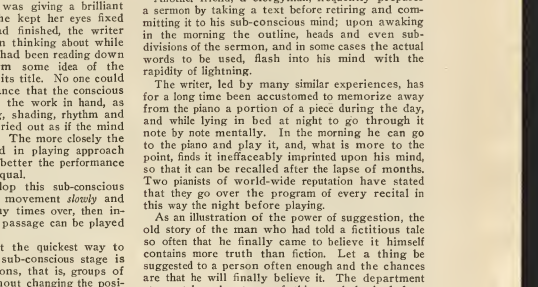
We have often vainly tried to recall a person's name, finally given it up and turned our attention to something else; perhaps while reading a book the lost name suddenly pops into our mind; this is a familiar example of sub-conscious mind action.

SUB-CONSCIOUS ACTION AT THE KEYBOARD.

The most finished piano playing is largely if not entirely a matter of this sub-conscious action. The writer had recently a remarkable example of this. One of his pupils came for a lesson with a piece she had prepared for concert performance. On the music rack of the piano was a piece the title page of which contained a list of compositions by various composers; while the pupil was giving a brilliant performance of her piece, she kept her eyes fixed on this list. When she had finished, the writer asked her what she had been thinking about while playing; she replied that she had been reading down the list and trying to form some idea of the character of each piece from its title. No one could have told from the performance that the conscious mind was far removed from the work in hand, as every detail of tone coloring, shading, rhythm and bedaling was as perfectly carried out as if the mind had been concentrated on it. The more closely the physical movements involved in playing approach the sub-conscious stage, the better the performance will be, other things being equal.

Now how shall we develop this sub-conscious playing? By making every movement *slowly* and with *absolute correctness* many times over, then increasing the speed until the passage can be played without conscious thought.

The writer has found that the quickest way to bring a passage up to the sub-conscious stage is to divide it into hand positions, that is, groups of notes that can be played without changing the position of the hand. Take for example this cadenza from the Chopin "Nocturne in D Flat," Op. 27:



The brackets show the hand positions. Take No. 1, memorize it and play a number of times slowly; then double the speed and play a few times, after which make a dash for velocity, thinking the tones as a unit just as one thinks a word as a unit and not as separate letters. Practice No. 2 in the same way; then join to No. 1, thus enlarging the unit of thought to eight tones; continue thus joining each hand position to those already learned till the whole passage can be played without conscious thought; in fact, it is well to withdraw the mind entirely from the passage when playing at a high rate of speed, as thus sub-conscious action will be more quickly secured. After sufficient practice of this kind the conscious mind need concern itself no more with the notes or playing movements than it does with the muscular movements in the act of walking.

REVIEWING PIECES.

A most important application of the sub-conscious mind is in review study. After a piece has been memorized and brought up to as high a degree of finish as is possible at the time, drop it completely for a few weeks. At the end of that time take it up again for a week or so of hard practice, drop it for another week or more, and so on till it can be played easily. In some unaccountable way it will be found that the piece is played better each time it is taken up, in spite of the fact that there has been no practice between, for the sub-conscious mind has been working the piece over and there will come a time when the composition will become a part of the player and will be played from within outward. It has been said above that the sub-conscious mind works best during sleep. Many illustrations of this statement might be given; two will suffice here. The writer has a pupil who while at college was accustomed to study late at night; she would puzzle over a mathematical problem till her brain became hopelessly muddled, retire to bed in disgust and on awaking in the morning find the problem solved.

Another friend, a clergyman, frequently prepares a sermon by taking a text before retiring and committing it to his sub-conscious mind; upon awaking in the morning the outline, heads and even subdivisions of the sermon, and in some cases the actual words to be used, flash into his mind with the rapidity of lightning.

The writer, led by many similar experiences, has for a long time been accustomed to memorize away from the piano a portion of a piece during the day, and while lying in bed at night to go through it note by note mentally. In the morning he can go to the piano and play it, and, what is more to the point, finds it ineffaceably imprinted upon his mind, so that it can be recalled after the lapse of months. Two pianists of world-wide reputation have stated that they go over the program of every recital in this way the night before playing.

As an illustration of the power of suggestion, the old story of the man who had told a fictitious tale so often that he finally came to believe it himself contains more truth than fiction. Let a thing be suggested to a person often enough and the chances are that he will finally believe it. The department stores take advantage of this psychological fact; while we may not believe in the "bargains" they advertise, yet a full-page advertisement thrust persistently before us often induces us to part with our money for goods which we sometimes find we could have bought more cheaply elsewhere.

Read in the cars every day for a year that "Posterine cures baldness and we can prove it," and the chances are that you will buy a bottle when your hair drops out, even though you know that baldness cannot be cured and that the nostrum is worthless. Let ten of your friends in succession tell you how ill you look, and, though you may be in perfect health, you probably will begin to feel that perhaps you *are* ill and set off post haste for the doctor. The practical application of the power of suggestion by the teacher will be followed by the most gratifying results. Have you a hard-working pupil who becomes discouraged? Tell him persistently and with the earnestness of firm conviction that he can do a certain thing that he is working for, repeat this suggestion regularly and often, lesson after lesson, and note the result. It must be understood that suggestion will not enable one to do the impossible, but within reasonable limits its power is marvelous, and the teacher who fails to make systematic use of it has not yet "found himself."

ACQUIRING CONFIDENCE.

The wonderful power of auto-suggestion will only be fully realized after a thorough and systematic trial. By means of it we can under certain limitations make of ourselves what we will; no amount of auto-suggestion will enable one to do the impossible, to play a piece beautifully that has not been thoroughly learned, or to do things for which we have not prepared ourselves by previous education and training. One cannot draw water from an empty reservoir. At the crucial moment, however, as, for instance, in playing for an audience, we often find that nervousness causes all our careful preparation to go for naught; we are disheartened; if we could only play for others as we do when alone by ourselves. Well, we can; here the sub-conscious mind has wonderful curative powers of which the player can avail himself by means of auto-suggestion.

Psychologists have found that the sub-conscious mind acts best during sleep, hence the most favorable time for applying auto-suggestion is the drowsy period preceding sleep.

After retiring at night close the eyes and relax as far as possible all the muscles, then suggest to your sub-conscious mind that you desire to overcome nervousness, that you are going to overcome it, repeat this quietly but firmly as if talking to another, till you fall asleep. Do this every night for a few weeks; do not be in a hurry for results; the sub-conscious mind will act when it gets ready. A couple of hours before you are to play, sit in an easy chair, close the eyes, relax the muscles, and practice this auto-suggestion for a few minutes, then dismiss the subject from your thoughts.

When you come to play, if your experience coincides with that of the writer, and many of his pupils, you will have a new sense of power, buoyancy, and self-control that will astonish you. If not successful in the first attempt, do not be discouraged. Keep at it, the result will eventually come. Teacher, do you wish to inspire your pupils? Tell your sub-conscious mind so every night; you will soon feel a sense of power to which you may have been a stranger. The writer in a fragmentary way has only touched the borders of his subject and thrown out a few hints that may be helpful to the teacher. If it be thought that these ideas are fanciful, a study of James' "Psychology" and Worcester's "Religion and Medicine" (particularly the latter) will show that what has been said in this article rests upon a sound, psychological basis, and that the power of sub-conscious mind has* if anything been understated.

THE "PSYCHOLOGICAL MOMENT."

BY PHILIP DAVIESON.

MANY a fine music lesson falls on barren ground, many a fine historical fact is forgotten, many a masterpiece is despised because a teacher does not know what is meant by the psychological moment in which to deliver his message.

He must learn to create the right atmosphere in which to work, and know the time when the ground is ready to receive the seed. The swan saved himself from the knife of the gamekeeper by his song given at the right season. To save our pupils from lasstitude and inattention we must be ever on the alert to know the right time to deliver each point. It is far better to prevent inattention than to cure it. We can only prevent inattention by keeping up the interest. We can only keep up the interest by understanding the who and the how of the situation or the lesson.

What is meant by the who and the how? The who is the temperament and the individuality, and the how is the right way of arousing that temperament and creating the psychological moment in which to teach.

Suppose Howard comes to his piano lesson after a hot fight with the boy next door, or a dose of discipline from his austere mamma, how much will a set talk on politeness or music benefit the young gentleman? How much would such a lecture benefit you, dear teacher, if you had just had an unpleasant experience? Now, then, poor Howard, in his present state of mind, not having had so much practice in the art of self-control as a teacher, must be treated with a little indulgence.

Better begin the lesson by making a droll remark. It does not matter if the remark seems to be a thousand and one miles from music. You make Howard smile. Ah! he has forgotten the trouble, now you can begin. You have been ploughing up the disordered, troubled mind, you have created a different atmosphere. You have done more; you have enlisted him as a soldier ready to help you overcome the harassing difficulties of boy-music study.

Aline is going to a party. She has on a dress of stunning beauty and such harmonious colors that musical harmony is in sad danger of being treated by the little lady with contempt. Suppose you say to her: "Now, my little friend, if you do not pay attention, I will keep you half an hour overtime," what would the result be? One word expresses it—a fight. And if the teacher wins the victory, we very much fear that he would not deserve to be crowned with a laurel wreath.

But how much better it would be for the teacher to say: "Aline, is there going to be dancing at that party? I used to love parties when I was your age and I often played the dance." Aline looks interested and forgets to feel her dress to assure herself that it is in place, and answers: "Yes, sir, but I can't play a dance." "Yes, you can," replies the teacher. "Here is a waltz; can't you play it?" "Certainly," exclaims the interested little girl.

Suppose you have always had trouble with Aline on account of time or phrasing, is not this an excellent time to discuss it from the standpoint of dance music? This party, which has frightened the unthinking teacher into bullying a little girl because she has not the head of a woman on the shady side of forty on her shoulders, has proved of genuine assistance to a teacher who is wide-awake in clearing up difficulties and presenting in concrete form musical ideas that are going to find a place in the musical memory of a child's mind.

The lesson is over, the child in the one instance may go away conquered, but her mind is also in a condition of defeat! We wonder how much mental advancement has been made, and how much of that lesson will be remembered ten years hence. We very much fear that the struggle will be remembered long after the music is forgotten. The teacher comes away from the battle vindictive, irritable, nervous, ready for the next pupil; the atmosphere she carries will not be blotted out and the child mind which comes next will know it and be influenced by it, for a child mind in some ways is more acute than matured people are apt to realize.

In the case where the teacher has aroused healthy interest, the teacher is also refreshed and strengthened, because she has given her mental strength and aroused mental activity in another, and, strange to say, in the mental world the result in such cases is always reciprocal.

If a teacher wishes to correct a particular fault, it is best to abide and watch and try to find the exact moment in which to send that point home with telling impression. A good way is to bring a very attractive piece in which that fault will be painfully apparent. Then the pupil will invariably ask, "Why can't I get that like you?" Now his interest is aroused; take your opportunity by a thorough explanation of the error and rest assured you will have the attention of the scholar.

I caught the attention of a restless boy by asking him if he were interested in geography. "Yes," came the response. Then I asked him if he liked history. "Yes," came the response. "Then I will give you the national airs of all nations." Now, this boy, who had been careless about note reading, began to improve and make active effort. Was it not better than though I had given him pages of academic studies which he would not have looked at or studied, except under stern compulsion, or if I had given him a severe lecture on inattention and its evil effects?

SOME MUSICAL DON'TS.

BY T. C. JEFFERS.

Don't choose the pianoforte for your instrument if you have greater natural gifts for the big drum.

Don't leave the length of your practice-time to chance. Set apart so many hours for practice (from one to four) *and do not allow that time to be shortened*, even for a single day, especially for the first few months. Be very strict about this.

Don't make perpetual obeisance to the instrument. Sit upright, and yield easily to the movements required by the execution of the piece.

Don't be eccentric at the keyboard, and don't be stiff.

Don't arch your knuckles like unto the back of a camel. The back of the hand, to the middle joint of the fingers, must be nearly level. The remainder of the fingers must be curved under, but not too far. Keep the wrist level, also, especially in playing octaves.

Don't play with your fingers sticking straight out. That is a natural position for a bunch of radishes, but not so desirable for a pianoforte player. Shape the fingers like so many little hammers, and strike the keys with the points.

Don't stiffen any of the muscles of the hand or wrist. It is impossible to play well with a stiff hand or wrist. The pair of cords running down the center of the inner side of the wrist must not protrude much. If they do you may be certain that the wrist is stiff.

Don't constrain the hand. Play always with relaxed muscles. The wrist must be easy and loose.

Don't fail to begin each day's practice with exercises for obtaining a loose wrist or in octaves if the student's hand be large enough.

Don't begin your practice with a weak, irresolute touch. The fingers should be raised as high as possible, and the keys struck with crisp firmness and precision, but without any feeling of heavy pressure, stiffness or bearing heavily upon the keys.

Don't practice even finger exercises and scales without accent and rhythm. Play everything in time with different rhythms, and with varying degrees of loudness.

Don't stumble or hesitate, even at a first reading. If you do you may be quite sure that you are practicing too fast. Take it at a slower tempo.

Don't begin twice. Look at the piece carefully and begin with the firm resolve that you will not stop, no matter what happens.

Don't play out of time. You should be able to count aloud regularly throughout the piece, giving the proper length to each note. Counting aloud is the best way to acquire correct ideas of time. Schumann says: "Play in time! The playing of many *virtuosi* is like the gait of a drunkard!"

Don't play where rests are marked. You might as well try to walk on water.

Don't repeat a piece over and over, like a machine wound up to go forever. Seek carefully for the difficult passages and practice them a dozen times oftener than the rest. Do this each time that you play the piece through.

Don't begin exactly *at* the difficulty. Attack it a measure or so *before*, and in this way connect the more easy portion with the difficult.

Don't think the gift of musical memory is shared by only a few. I have never yet met a student who was unable to memorize when properly taught. Memory is like a muscle: if you do not use it it will be weak; constant exercise alone makes it strong.

Don't memorize the printed notes upon the page. You will never succeed in doing it perfectly, and will soon forget. They are only signs for things to be done. Why not remember the *things* themselves?

Don't half-memorize any piece. If you forget a part it is because you have imperfectly connected that part with what comes before it. Play over, with the aid of the printed notes, the preceding part with the portion which you have forgotten. Repeat several times slowly and carefully, observing the shapes which the notes take upon the keyboard. If you again forget, repeat this process until you have the whole piece perfect.

Don't avoid playing before people. On the contrary, seek every opportunity of doing so, even if it be only one of your own family. It is in this way alone that you can acquire confidence and true mastery.

Don't allow your attention to be taken off the performance by the presence of anyone. Fasten your mind firmly upon what you are doing, and pay no attention to any movement or sound near you. Listen to your instrument and to nothing else. This is the true cure for nervousness.

Don't consider that you know a piece till you can play it perfectly from memory before an audience. This is the only reliable test of thorough knowledge.

Don't regard the piece given you as poor music because you dislike it. Your taste may be poor. It is your duty to understand the *best* music, not that which takes your fancy at the first hearing.

Don't use the pedal between two opposing harmonies. Please don't.

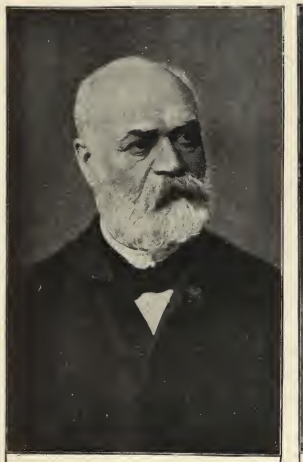
Don't put down one hand after the other when striking chords for both hands. Every note must be struck exactly at the same instant, unless otherwise marked. This very common fault of beginners makes one fancy that the two lobes of their brain do not work together, but, like a team of badly-managed horses, pull one after another.

Don't begin to perform mechanically or thoughtlessly. Have the love of beauty in your heart.

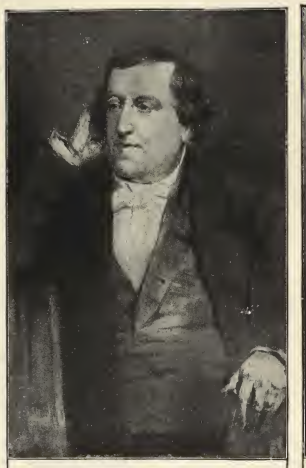
"Melody" is the war-cry of *dilletanti*, and certainly, music without melody is no music at all. But observe what they mean by melody, namely, that which is easily intelligible and pleasing in rhythm. But there is melody of another type; you have but to open the pages of Bach, Mozart and Beethoven, and it will smile upon you in a thousand different ways and strains, its acquaintance will soon make you weary of the poverty-stricken sameness of modern Italian airs.—*Schumann.*

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented.



Adolf Von Henselt

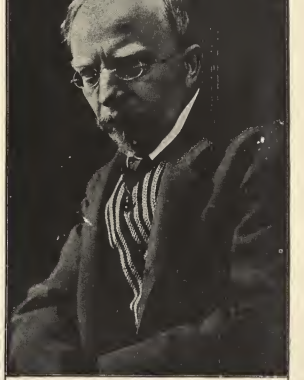


Giaocchino Antonio Rossini

Carl Heinrich Reinecke

Franz Xaver Scharwenka

Clara Josephine Schumann



Christian Sinding

THE AIM OF THIS BIOGRAPHICAL PORTRAIT GALLERY

This page is designed to furnish the teacher, student and music lover with portraits and concise biographies of musical celebrities of the past and present. The lives of the great composers, pianists, singers, conductors, violinists and organists will thus be brought to you each month in a very interesting, concise and authoritative form. Used in the manner suggested it should prove a great educational aid. Through this the subscriber will receive seventy-two portrait biographies during the year. It would be impossible to secure this material through any other means, except by the purchase of numerous books at great expense. To students and teachers who have not extensive library facilities it will prove indispensable. One reader suggests pasting them in an indexed scrap book to facilitate reference. Another states that she has pasted them on short paper stubs and intends binding them with morocco. *We welcome suggestions from all of our readers.*

CARL HEINRICH REINECKE

(Ry'neck-ke)

Reinecke was born June 23, 1824, at Altona, and was taught chiefly by his father at home. In 1843 he toured North Germany, Norway and Sweden. Leipsic was his home for a while, but further concert tours followed, and in 1846 he was made Court Pianist to King Christian VIII of Denmark. In 1851 he became a teacher at Cologne, but moved in 1854 to Breslau, where he directed the *Singakademie*. In 1860 he went to Leipsic, becoming director of the Gewandhaus concerts—a position relinquished only in recent years to Arthur Nikisch. He was at the same time made professor of pianoforte playing and composition at the Leipsic Conservatoire. In 1897 he became head of that institution, retiring in 1902. In spite of his devotion to teaching, he found time to make concert tours throughout Europe which have always been successful, and he is the composer of over 200 compositions. Reinecke belongs to an older generation, and had little sympathy for Wagner and Liszt, and the hot-blooded romantic composers of their day. He inclines more towards Mozart and Mendelssohn, and has not unfrequently been severely criticised for his conservatism. But he is, none the less, a great teacher, and his pupils have been such men as Chadwick and Joseffy of America, Sullivan of England, Max Bruch of Germany, and Svendsen of Norway.
(The Etude Gallery.)

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GIAOCCHINO ANTONIO ROSSINI

(Ros-see'nee)

Rossini was born at Pesaro, Italy, February 29, 1792, and died in Paris, November 13, 1868. His father was a horn player, and his mother a singer, so that he was brought up in a musical atmosphere. At the age of four his parents were obliged to leave him in Bologna during their travels in search of a living. Here it was that Rossini studied. His first opera was produced in Venice, in 1810, but the first real great success followed three years later, when *Tancredi* was produced in the same city. After this the Italians began to realize they had a genius among them. His next great success was *Il Barbiere di Siviglio*, produced at Rome in 1816. Its first performance was a dismal failure, but its second performance was a dazzling success. In 1823 he went to London, where he made $50,000 in five months. Foggy London, however, did not please the sun-loving Italian, and Rossini departed for Paris. Here he undertook to manage an opera house, but met with a failure which in no wise disturbed him.

His last opera, *William Tell*, was also his greatest. He wrote no more during the remainder of his years, except *Stabat Mater*, in 1832. He returned to Italy in 1836, but seven years later he was back in Paris, where he remained, delighting the exacting Parisians with his whimsical humor and satirical comments until he died.
(The Etude Gallery.)

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ADOLF VON HENSELT

(Hen'zelt)

Henselt was born at Schwarbach, Bavaria, May 12, 1814, and died at Warmbrunn, October 10, 1889. He early went to Munich, where he studied pianoforte and harmony under Fladt. His talent as a musician attracted the attention of King Ludwig I of Bavaria, through whose munificence he was enabled to study under Hummel, and later to spend two years at Vienna, where he studied theory under Sechter. In 1836 he was obliged to go to Carlsbad, owing to ill health brought on by overwork, but the following year he was able to tour Germany. His concerts were a great success. In 1838 he married, at Breslau, and later proceeded to St. Petersburg. Here he attracted attention in Imperial circles, and was offered a lucrative position as instructor in the schools for girls. He received the Order of Vladimir. He was also appointed chamber virtuoso to the Empress, and instructor to the princes. His playing was characterized by remarkably poetical insight. His treatment of chord-playing is said to have been superb; in this he was aided by a peculiar hand formation which enabled him to give an almost orchestral effect to his playing. The most famous of his compositions is the F minor Concerto. He also wrote much chamber music, and some technical studies. Henselt was held in very high esteem by his musical contemporaries.
(The Etude Gallery.)

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CHRISTIAN SINDING

(Sin'ding)

Sinding was born at Kongberg, Norway, January 11, 1856, and when quite young evinced a talent for composition. After studying for a while in Christiania, in 1874 he placed himself under the stern rule of The Leipsic Conservatory. Carl Reinecke was his teacher, as he was of Sinding's distinguished fellow-countryman, Edward Grieg. Sinding was also greatly assisted by Adolf Brodsky, to whom later he dedicated his violin concerto, Op. 45. While at Leipsic Sinding won a royal scholarship by which he was enabled to proceed to Dresden, to the Hochschule in Munich and to Berlin. Upon his return home he settled in Christiania, where he took a position as organist and devoted himself to teaching, working at composition in his spare time. Since then he has continued as he began, making occasional tours through Europe. In 1890 he moved to Copenhagen. While younger than Grieg by thirteen years, he is considered by some to be a finer composer, though probably not by the majority of musicians. His music, however, exhibits marked individuality. Perhaps his most widely known composition is the beautiful "Fruhlingsrauschen"—"Voices of Spring"—though his symphony in D minor, first produced in 1890, was what first attracted general attention to him.
(The Etude Gallery.)

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CLARA SCHUMANN.

(Shoo'-mahn)

The subject of this sketch was the daughter of Friedrich Wieck, and was born in Leipsic, September 13, 1819, and died at Frankfort, May 20, 1896. She studied under her father, and it was not long before her ability manifested itself. In 1828 Clara Wieck (*Veek*) made her first appearance in public at a Gewandhaus Concert, playing the F minor Concerto of Chopin. Her astonishing skill and interpretative insight won her many distinguished friends, among them being the aged Goethe, whom she met at Weimar. She then toured Europe, and achieved enormous success, especially in Paris, where her genius won her such friends as Mendelssohn, Meyerbeer, Chopin and Kalkbrenner. In 1837 she was made Imperial Pianiste, and excited the admiring envy of Liszt, not yet come to his own. In 1840 she married Robert Schumann, in spite of active opposition on the part of her father. The happiness of their union and the devotion she showed to her husband make one of the most beautiful romances in the history of music. Schumann's mental breakdown at Dusseldorf, and subsequent insanity, which culminated in his death, seemed only to increase her devotion to him. After his death Clara Schumann resumed her concert career until 1878, when she became a teacher of piano at Dr. Hoch's Conservatory, Frankfort. It is impossible to estimate the value of the work she did in popularizing Schumann's music.
(The Etude Gallery.)

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XAVER SCHARWENKA

(Shar-ven'ka)

Xaver Scharwenka was born January 6, 1850, at Samter, Polish Prussia. From there his father moved to Posen, where he first took up the study of music, though it was not till 1865, when his father moved to Berlin, that Scharwenka decided to adopt music as a profession. Here he studied under Kullak to such good purpose that in three years he was appointed teacher under Kullak. In 1874 he resigned to tour Germany, giving recitals, which were extremely successful. In 1881 he returned to Berlin and was appointed pianist to the Prussian Court, and in the same year founded the Scharwenka Conservatory, which was later associated with that of Klindworth. It was at this time he composed his B flat minor concerto, which was much admired by Liszt. In 1891 he came to New York, where he founded the Scharwenka Conservatory, but after seven years returned to Berlin, where he received the title of Ritter, was made a Doctor of Music, Royal Professor and Senator of the Prussian Academy of Fine Arts.

He has written a considerable amount of music, including an opera entitled "Mataswintha," and has been very successful in the smaller forms. His Polish dances are familiar to most pianists. Scharwenka's pianoforte technic is remarkable for brilliance of tone and clearness.
(The Etude Gallery.)

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Musical Europe of Yesterday and Musical America of To-day

Reflections upon the Study of Music and Pianoforte Playing as Taught in Europe Twenty-five Years Ago, and as Taught in America Now

By W. H. SHERWOOD

[Editor's Note—Fifty years ago Japan was very remotely removed from what we term modern or Western civilization. To-day she stands among the great powers of the earth. All this wonderful advance in half a century. Travelers who have had an opportunity of comparing the Japan of to-day with the Japan of yesterday can scarcely believe that it is the same country. An equally remarkable advance in music study has occurred in America, but few stop to realize what it means. During the last fifty years we have been sending our brightest young men to European art centers for purposes of music study. These men have become saturated with the best in the art, and, like all Americans, the native ability to originate, to inlive all Americans, the native ability to originate, to invent and to improve has in many cases been stronger than with their European brethren. The result is that America has produced musical pedagogical methods in many ways superior to those now employed in Europe. We know of no work of European works to compare with the splendid efforts of Dr. William Mason, A. Christiani, Stephen Emery, Dudley Buck, Dr. H. A. Clarke and many other able workers. It is well for young Americans to know these things and to become acquainted with the fact that while there is a great wealth of musical achievement in Europe, our own acquisitions are by no means to be despised.]

No age in the history of music ever showed as much development and promise as the present one; but we are accustomed to wait until the epoch-making composers have passed away before admitting their claims to greatness and immortality. Beethoven did not have a fashionable tailor in Vienna, and he was not nearly the success, during his time in that city, that Czerny was. Wagner was the target for the most virulent detractors nearly all his life.

Liszt, Rubinstein and Grieg were the victims, during my own personal experience in Berlin and Leipzig, of severe criticism and as much antagonism in the Royal High School at Berlin and the Conservatory at Leipzig, as a political candidate meets with at the present time from the opposition party. They would allow no works of Liszt or Wagner to be studied or performed in the school under Joachim, during my stay in Berlin, and a similar state of affairs prevailed at Leipzig. Rubinstein gave a recital in the Gewandhaus, which I attended; the next day the two leading papers in Leipzig gave him scathing criticisms. He did not play the piano according to their "methods" and standards, and his expression was not sufficiently tame to suit their ideas of conventionality; while his masterly genius, so absolutely beautiful and convincing in his playing, was spoken of as if he were a freak.

After this, Rubinstein gave a concert with the Gewandhaus Orchestra—not one of the regular series, for he was not invited to be one of their soloists. He produced one of his newest compositions; he directed a symphony and played his "Fifth Piano Concerto in E Flat," directing, without the assistance of a conductor, while playing himself. This effort was not treated with any more respect and appreciation than the earlier recital.

LESSONS WITH GRIEG.

During my stay in Leipzig, where I studied counterpoint and musical form and instrumentation with Richter, I heard the first performance of Grieg's wonderful "Concerto in A Minor." It was played by Edmund Neupert, the Norwegian pianist, who afterwards came to America, and I believe died in New York. Edvard Grieg conducted himself. The date of this concert was some three years earlier than that given by the New York papers, upon the occasion of the news of Grieg's death a year ago, in which it was erroneously stated that *Grieg* performed his concerto at the Gewandhaus for the *first time*

I called upon Grieg the next morning, being so delighted with his music, and I had the rare privilege of studying his concerto with him and also his piano sonata, two of the sonatas for violin and piano and quite a number of his solo pieces and songs. I spent the best part of a month—as many hours a day as I could possibly practice—under the almost daily supervision of the "Northern Chopin." No one will dispute the genius and human sympathy, the heart and truth in Grieg's music, nor the wonderful originality and striking coloring thereof. All of this was duly impressed upon me at the time, in my enthusiasm for this genial, happy and friendly man.

Grieg was a very clever pianist himself; he had some of the unusual principles of managing the wrist with independent finger positions and complete sensitiveness of touch at the finger tips, with a technical individuality that is as rare as it is effective. But when talking about Grieg (as I did subsequently to Herr Schleinitz—the then head of the Leipzig Conservatory), this gentleman expressed a "regret that a man of such natural ability as Grieg, should have left off in such a crude fashion and strayed so far away from their standards."

I arrived in Germany to study music some time after the death of Carl Tausig, with whom I had originally hoped to study. Dr. Wm. Mason, from whom I had some invaluable lessons—all too short—had recommended two teachers, one was Theodor Kullak and the other Carl Tausig. I went to Kullak and to C. F. Weitzmann, who had been the leading teacher of harmony, counterpoint, composition, instrumentation, etc., under Tausig. I probably learned more under this man, in some important ways, which have influenced my entire career, than from any of my piano teachers. Weitzmann was held in the highest esteem by the greatest masters at that time. Liszt told Miss Amy Fay (who was an enthusiastic pupil of Tausig, Kullak and himself) that "if he were young he would go back to school with Weitzmann." Wagner, likewise, spoke in acknowledgment of his superiority. The practical and appreciative way in which Weitzmann adapted his theoretical instruction to the expressive reading and understanding of works by the great composers, was a means of enabling me to put additional artistic touches into the more or less crude habits of technical practice of the numbers in my repertory

Inner consciousness, the mental, emotional and physical faculties of a student, are all awakened through the combination of effective drill in technic, on the one side, combined with the habit of investigating laws of expression, through the analysis of the elements of music on the other side. One will find many additional means of enriching and idealizing a performance and interpretation, if technic can be temporarily forgotten during the search for musical contents.

WEITZMANN AS A TEACHER.

Part of the time Weitzmann asked me to write exercises in harmony and counterpoint, etc. Then by turns he took up the works of the great masters and analyzed the processes employed therein to construct their compositions. He had the habit of writing three words at the top of the page, on a piece of music to be analyzed, or to be written, as the case might be: "Melody, Harmony, Rhythm." Weitzmann found out where accents belonged; he found melodic accents and knew how to classify their relative value in the melody or a phrase, as related to the rhythm or measure beat, to the meter, to the scale and intervals, to the harmonic sense and coloring and to the relative duration or rapidity of different intervals.

Again, while learning to write harmony according to correct rules. Weitzmann found out, and knew how to explain, the expression in harmony, its accents, its leading tones, its suspensions, syncopations and resonons, in their relations to the rhythm and melody of the piece and to each other.

Weitzmann took the Schubert dances for four hands at one lesson and the Schubert marches for four hands at another lesson and got me into the habit of looking for the melodic peculiarities, the rhythmical individuality and harmonic effects (dissected and more or less isolated from each other and then again blended together) as intended by the composer. He took the fugues of the "Well-tempered Clavichord" and soon developed the fact that if one would take definite note of the movement and exact rhythmical beat of the theme, and notice equally the peculiarities in the melody, its intervals, variety, touch and dynamic treatment belonging thereto, along with proper understanding of the key in which it was written, one would know the most important things about the character of that particular fugue.

It thus came to pass that while studying the "Emperor Concerto" of Beethoven with Kullak and hearing that master play the concerto (as finely as I ever heard it played at any time before or since) I was learning the foundation of interpretation for this concerto in more varied and authoritative ways, that could be depended upon for future use, with Weitzmann.

My record as a teacher and interpreter of music for the piano has been grounded more upon what such a line of study has led me to develop than upon any person's technical "Method." I had had the good fortune to study music at home along similar lines at the beginning, as my father, the Rev. L. H. Sherwood, M.A. (principal of Lyons, N. Y., Musical Academy), insisted upon my understanding the theoretical side of music and the construction of scales and harmonies, and that I should have a knowledge of modulation, ear training, etc. To such an extent was this plan followed out that I was obliged to compose nearly all of my technical exercises at first, although I graduated at the "Lyons Musical Academy" under his tuition, after having played through the Czerny "Velocity Studies" up to the full metronome requirements.

MUSIC FIRST, TECHNIC SECOND.

The habit of looking at a piece of music as a composition, with a trained mind, so as to identify and sense the laws of rhythm, harmony and otherwise, governing the interpretation of such composition, *is necessary to every musician at the piano and every pianist who would be a musician.* I have found such a habit the *real guide to technic*, for *music* is *first* and *technic second* in order, from a logical standpoint. The one makes new demands of its own upon the other.

The musical sense calls for relative proportions of strong and weak tones between the different parts. In nine cases out of ten we find the fifth and fourth fingers of each hand should produce the strongest tones in the composition, while the fingers that are naturally the strongest should be taught to play delicately and should be so trained that they can be held in abeyance, not being allowed to exert their own crude force against the keys.

Such a consideration is a guide to a training of the arm, hand, wrist and knuckles, in order to gain the power of managing the inevitable, accessory functions in their relation to the control of fingers for expression. It is only by studying the use of the fingers, with additional and intelligent training of such functions back of them, that the average hand can be governed for the necessary musical discrimination. In fact, the physical strengthening and necessary action of the weaker fingers cannot be properly freed from obstructions—in most cases insurmountable impediments to *artistic* success—in any other way. The man who got his name into print several years ago quite extensively, on account of advocating a surgical operation, viz.: cutting a ligament, in order that one might stretch better and raise the fourth finger better, was evidently not intelligently alert to the modern possibilities of trained arm, wrist and knuckle combinations as an aid thereto.

Good piano technic, and the ability to control it with necessary beauty and variety of touch, depends upon many more things than one can find in printed etudes and "methods" on the shelves of the music publishers. In many cases, *the way to play less musically* and to narrow one's resources down to one-sided limitations and to much disappointment is to simply keep right on practicing more etudes and more technic, according to out-of-date, limited, undiscerning standards.

In a former article, published in the July Etude, I referred to Kullak and Deppe. Kullak had unlimited technical resources, a beautiful range of tone color and artistic sense of proper touch, in his interpretations of music. He proved a very valuable teacher, as many of the best concert players and piano teachers of the present day can testify. Deppe did not play at all, but he proved to be of value in most important and practical ways, that Kullak, with his splendid concert playing, had overlooked in my case. Deppe *took pains with little things* and necessary ones. He took the trouble to

examine into the arm, wrist and knuckles previously referred to and the necessity of getting down to a foundation starting point, free from confusion and obstructions, of which the ambitious but unwise student generally becomes a victim.

Deppe was as careful about thinking and seeing and sensitizing one's faculties for the hidden blending of related technic and touch as was Weitzmann in finding out the contents of music. Deppe was one of the few most valuable teachers who could see into the inner nature of the student. His mind, his temperament, his nerves, his muscles and use of his will, in controlling such functions, were an open book to Deppe. The simple, elementary (part of the time silent (exercises and single preparatory movements, one at a time, in Deppe's teaching were the most beneficial antidote to the heroic bravura and ambitious grappling with difficulties of virtuoso playing that could have been devised.

OBSERVING DETAILS.

During my last months in Germany a fellow student, who had been some six years under Tausig, Kullak, Liszt and Deppe, visited my studio one day and played the third prelude and fugue of Bach from the first volume of the "Well-tempered Clavier." This gentleman made some of the notes, played with the thumb, second and third fingers, unduly loud; other notes played with the fourth and fifth fingers were not strong enough. He did not accent the syncopated notes or the rhythmical intervals particularly, nor did he mould the theme with much thought of dynamic shading, such as has been hinted at in this article, under the headings "Melody." "Harmony" and "Rhythm." I had the temerity to object to the neglect of some such features in his performance, expressing my disappointment at a lack of independent, interpretative meaning in the voices of the fugue. If you will look at the Czerny edition of Bach, you will find only a mark occasionally: in one place "p" and another "f," another  , another , etc. The range of dynamic signs, used for expression in music, could be profitably increased in much greater detail. Czerny editions only show a few general marks of this sort, not specifying particular voices or particular notes sufficiently. The truth is that at a given interval one voice should frequently have an accent where another voice should not; one should have a sustained tone and another staccato; one loud, another soft; one crescendo, another diminuendo, simultaneously, and so on ad infinitum. But such details in the artistic delivery of the individual voices had escaped my friend's attention, very largely. We had a long argument on the subject and I did my best to illustrate my meaning. I heard Liszt play fugues and he did not miss any of these effects. I heard fugues played by the Joachim Quartet in Berlin with every individual feature of artistic delivery treated in ideal manner. We were two students who had been some years with some of the same teachers, the one in the habit of looking for all of the effects which a sensitive training in harmony and theory would call for, and the other ignoring such insight. The particular reason why I was trained to be careful in such respects is spoken of above in the remarks on Weitzmann. I have the satisfaction of believing that my friend took this exchange of views very much to heart, for a few years later he became known as a composer. He has written some pieces of artistic merit and much beauty of style, showing appreciation of plenty of the fine points, which at that particular time appear to have escaped his mind.

We are able at the present epoch to gather material for improvement and high standards, in our line of work, from the accumulated information bequeathed to us by some of the great teachers of the past and elaborated and continuously developed since by some of the thinking men of the present. Nowhere can one see the results of discriminating selection of the best and rejection of obsolete, useless encumbrances to progress better than among our own musicians and teachers in America.

"STUDENTS GAIN MORE AT HOME."

I have seen many evidences among the students who went to Europe, and studied music and have returned, of the lack of some of the most desirable features, available in our present age, which some of the people who *stay at home* are learning and developing.

DR. MASON'S IMPORTANT WORK.

Nobody in the world ever did as much along the line of accent exercises and rhythmical training, as applied to the necessary processes of scale and arpeggio practice and other forms of exercises, as did William Mason. We have teachers in our country, in several of our cities, who are classifying several times as many independent ways of studying the mechanical resources of the piano player as have been ordinarily worked out in Europe. We have a good many men who are making quite as definite analyses of the principles and laws and processes of the underlying laws regulating good expression in music.

Some years ago Adolph Christiani brought a huge package of manuscript to my attention in New York. It was called "Principles of Pianistic Expression." Since then A. J. Goodrich, Dr. Henry G. Hanchett and others have written similar and practical books along these lines. When Mr. Christiani showed me how he had classified melodic accents, rhythmical accents, harmonic accents, accents of extremes, accompaniment parts and much else, I exclaimed: "That is just what I am trying to do in my regular practice; that is just what I learned from Weitzmann and Liszt." At the time I was impressed with the idea that Mr. Christiani was claiming everything of this sort as of his own invention. I did not willingly give him a recommendation, but after thinking the matter over I realized that the man had concentrated and classified a great deal of most useful and necessary instruction into a practical form. He had enriched the field of good music by putting the means of expression more definitely into the hands of the student.

We are less troubled in our own country to-day by the arbitrary narrowness of the continental spirit of twenty-five or thirty years ago, and we have greater opportunity to choose and work out the best under more favorable auspices in our own large cities than was the case in Europe at that period, or is apparently at the present time.

DEFECTS IN EUROPEAN SYSTEMS.

Through my acquaintance with many music students in Germany, during the best part of five years, which I spent studying in that country, I was forced to the positive conclusion that, in the majority of instances, they were not taught to look into the expressive study of harmony, counterpoint, musical form and the treatment thereof in musical interpretation, with which I was so fortunate under Weitzmann. Neither did I see the all-around habits of analyzing many, instead of a few, physical resources—whereby to succeed the better with technic and touch at the piano—as was the case with students under Deppe. In saying this I do not propose to claim for Deppe every merit in this line, either. He was so intent upon his own ideas that he tried to avoid much else in other and more generally known ways of practicing technic. He actually tried to prevent his students from practicing staccato octaves with the ordinary action of the hand, moving up and down, from a stationary position of the forearm. He tried to prevent students from practicing the staccato habits which have become so well known in our country through Wm. Mason's teaching, viz.: flexing the fingers by stretching them out and drawing them in suddenly, thereby striking the keys on the fly, so to speak. I have myself found much danger of exaggeration among some of the students who have made excessive use of such habits for staccato playing. Steadier finger and knuckle position, combined either with the hand action just alluded to, or forearm action, is absolutely necessary for repose and stability, as a foundation in staccato playing. Again, a habit of flexing the finger from the second joint, while endeavoring to hold the joint next to the hand in a steady position, is much more useful. This kind of staccato has its limitations and is principally desirable for very light, crisp playing (rather than heavy staccato playing with full chords and octaves).

DEPPE'S SHORTCOMINGS.

Deppe also went to extremes, while some of his followers went to still further extremes, by pulling the wrist ahead of the fingers in passage playing, when moving the right hand to the right, or left hand to the left. They would have the wrist several inches ahead of the fingers on the keys. The good judgment necessary for really practical purposes in cutting off such manœuvres at a sensible limit had not occurred to some of Deppe's followers. When they reached the extreme of the keyboard, in this exaggerated way, one would frequently see the elbow up in the air and the wrist very heavy and awkwardly managed.

Again, some of Deppe's students, when making use of the forearm movements, up and down, for the purpose of raising and playing chords and octaves, would make an unqualified and mixed-up swoop, without separate discrimination, between the shoulder joints and finger tips. This thing was done in such an exaggerated way, by some of Deppe's pupils, as to earn the name of the "Dish-rag Method."

Notwithstanding all of this, Deppe was most ideal in his refinement of style and conception of the little things which go to make music accurate and beautiful. He always took great pains with the quality of touch and tone, and in most cases with the correct degree of proportion. He was accurate and refined to the fullest possible extent in the use of the damper pedal, and sensitive like a true musician in the details of fine discrimination between tones and artistic shading and coloring. But Deppe was an exception. Plenty of students with some other teachers were like my friend who played the fugue, not seeing the dynamic shading therein. Their hands were not sufficiently adjusted to the discriminating sensibility of touch and balance of power. Such was and is the average playing heard from many students who flock to Europe to study music.

NECESSARY IDEALS.

Many teachers and students were not sufficiently careful about details and trained sufficiently to ideal standards of art. My experience, for the years since that time, has been that much the same kind of thing prevails now as was the case then, and comparatively few out of the many appear to have gotten thoroughly into the traces.

A musician can cultivate a "Rhythmical Habit" until he becomes an expressive medium for the interpretative treatment of time for rhythmical influences in his music. He can also develop an equally sensitive "Harmonic Habit" so that the faculties of both hearing and executing at the keyboard will accept the right notes and reject the wrong ones in harmony, besides making a trained selection (along natural lines) of harmonic accents.

Such work is being done, alongside of a superior insight into the uses and possibilities of some fifty muscles, in the arm and hand of the player, in several of our large cities to-day. There is as much, or more, enlightenment in music teaching among good teachers in our American cities to-day as can be found anywhere in the world.

THE ADVANTAGE OF STUDY IN AMERICA.

My advice to a music student is certainly to spend the first years of your music study in seeking the best ways and means in the United States of North America. Meanwhile, try to acquire a practical knowledge of foreign languages, if you would afterwards go abroad to study; and, above all, try to acquire such habits of stability and responsibility as will enable you to use good judgment and get the good, without any of the harm, that one can acquire through a sojourn in Europe.

The so-called "Musical Atmosphere," so much talked about, as an incentive for music study in Europe, is at present to be had in our own musical centers, in an equal, and if anything in a more ideal degree.

SCARLATTI'S UNIQUE FINGERING.

The methods of fingering in use two hundred years ago are clearly indicated in a unique edition of the Harpsichord and Organ Music which has recently been published by Bach & Co., in London. Scarlatti employed a star or asterisk to indicate the thumb (this was the original of the cross used to indicate the thumb in the English fingering), a perpendicular mark to indicate the first finger, a cross to indicate the third finger, a crescent to indicate the fourth finger and a triangle to indicate the fifth finger. The fingering that he used seems particularly awkward to us, as he frequently obliges the player to pass the third finger under the fourth and vice versa. Such a fingering would be obviously bad with our modern instruments, which prolong the tone. The fingering of Scarlatti indicates that a good legato was either impossible or unsought. The instruments in use also possessed much narrower keys.

INTERESTING STORIES OF CHOPIN'S CAREER

[EDITOR'S NOTE—THE ETUDE has already presented its readers with a Chopin issue (January, 1899), and during the past year it has been our good fortune to publish so many attractive articles upon Chopin's life and work that we have not attempted to celebrate the one-hundredth anniversary of Chopin's birth with a special issue. The following stories, however, will be found helpful to teachers who desire to make their pupils familiar with the lives of the great masters.]

KARASOWSKI, in his "Life of Chopin," tells an interesting story of the composer's wonderful gift of improvisation. Describing an evening at Nohant, where Chopin was wont to spend the summer, he says:

"One evening, when they were all assembled at the *salon*, Liszt played one of Chopin's nocturnes, to which he took the liberty of adding some embellishments. Chopin's delicate, intellectual face, which still bore the trace of recent illness, looked disturbed; at last he could not control himself any longer, and in the tone of *sang froid*, which he sometimes assumed, he said: 'I beg of you, my dear friend, when you do me the honor of playing my compositions, to play them as they are written, or else not at all.' 'Play it yourself then,' said Liszt, rising from the piano, rather piqued. 'With pleasure,' answered Chopin. At that moment a moth fell into the lamp and extinguished it. They were going to light it again, when Chopin cried, 'No, put out all the lamps, the moonlight is quite enough.' Then he began to improvise, and played for nearly an hour. And what an improvisation it was! Description would be impossible, for the feelings awakened by Chopin's magic fingers are not transferable into words.

"When he left the piano his audience were in tears; Liszt was deeply affected, and said to Chopin, as he embraced him, 'Yes, my friend, you were right; works like yours ought not to be meddled with; other people's alterations only spoil them. You are a true poet.'"

CHOPIN'S BIRTHPLACE.

CHOPIN AS TEACHER.

Chopin's well-known dislike for giving public concerts was probably due more to his weak physical condition, which rendered him nervous in the extreme. However, it was necessary to earn a living, and man cannot live by composition alone, so he was obliged to take pupils. Far from feeling it a drudgery, he seems to have been rather partial to it. Karasowski says: "Unlike other great artists, Chopin felt no dislike to giving lessons, but, on the contrary, took evident pleasure in this laborious occupation, when he met with talented and diligent pupils. He noticed the slightest fault, but always in the kindest and most encouraging manner, and never displayed anger towards a dull pupil. It was only later on, when increasing illness had made his nerves extremely irritable, that he grew angry with dull pupils. Then he would fling the music off the desk, and speak very sharply. Not pencils merely, but even chairs were broken by Chopin's apparently weak hands. However, these outbursts of temper never lasted long; a tear in the eye of the culprit at once appeased the master's wrath, and his kind heart was anxious to make amends.

"He could not endure thumping, and on one occasion jumped up during a lesson, exclaiming, 'What was that, a dog barking?' Owing to the delicacy of his nerves his playing was not so powerful as that of other pianists, Liszt especially. This rendered the first few lessons a real torture to his pupils. He found most fault with a too noisy touch.

"He would not take a pupil who had not some amount of technical skill, yet he made them all alike begin with Clementi's 'Gradus ad Parnassum.' We see from that his chief object was the cultivation of the touch. The preëminence attached to technical superiority by pianists of the present day obliges them to devote their whole time to acquiring mechanical dexterity and enormous force. Thus they frequently lose their softness and lightness of touch and neglect the finer *nuances* and the artistic finish of the phrasing.

"The second requirement that Chopin made of a new pupil was perfect independence of the fingers; he therefore insisted on the practicing of exercises, and more especially the major and minor scales from *piano* up to *fortissimo*, and with the *staccato* as well as the *legato* touch, also with a change of accent, sometimes marking the second, sometimes the third or fourth note. By this means he obtained perfect independence of the fingers and an agreeable quality and delicacy of touch. Chopin thought of embodying in a theoretical work the results of his long years of study, experience and observation of pianoforte playing, but he had only written a few pages when he fell ill. Unfortunately he destroyed the manuscript shortly before his death."

CHOPIN AS AN ORGANIST.

The name of Frederic Chopin is so closely identified with piano music that it becomes a little difficult to imagine him in connection with any other instrument. Yet his master, Joseph Elsner, founded a school for organists in Warsaw, and Karasowski has said that Chopin delighted to improvise on the organ as a child, on account of the tonal variety of which the instrument is capable. There is a well-authenticated story told by George Sand of his playing the instrument at the church of Notre-Dame-du-Mont, in Marseilles. George Sand and Chopin were on their way home from Majorca in 1839, but stayed in Marseilles for the funeral of Adolphe Nourrit, the singer, who, in a fit of despondency, had flung himself out of a window in Naples. "What an organ!" says the novelist, "a false, screaming instrument which had no wind except for the purpose of being out of tune. He, however, made the most of it, taking the least shrill stops and playing *Les Astres* (a melody of Schubert's), not in the enthusiastic manner that Nourrit used to sing it, but plaintively and softly, like the far-off echo of another world."

Certainly some of Chopin's music is curiously suggestive of organ effects, notably the middle part of one of the G minor nocturnes.

TALENT FOR CARICATURE.

It is not unusual for artists to be able to find expression for themselves in more ways than one, and many musicians have proved that they were efficient draughtsmen. In our own time Caruso has a most decided talent for draughtsmanship, and MacDowell was for some time in doubt whether to adopt painting as a profession rather than music. Mendelssohn was also gifted in this direction, and so also was Chopin. In Hadden's "Life of Chopin" we read that "in 1824 he was sent to the Warsaw Lyceum, where he 'worked hard, rose rapidly, won two or three prizes and gained the esteem and respect of his schoolfellows by developing a remarkable talent for caricature.' There is a story of his having made an unflattering portrait of the Lyceum director, who, becoming possessed of the sketch, returned it with the sardonic comment that it was excellent!"

CHOPIN AND MENDELSSOHN.

In the spring of 1834 he went to Aix-La-Chapelle in company with Hiller. Here they met Mendelssohn, and all three proceeded to Dusseldorf, where Mendelssohn was musical director at that time. Hiller describes the proceedings in the following way:

"The conversation soon became lively, and all would have been well had not poor Chopin sat so silent and unnoticed. However, both Mendelssohn and I knew that he would have his revenge, and were secretly rejoicing thereat. At last the piano was opened. I began, Mendelssohn followed, and then Chopin was asked to play, rather doubtful looks being cast at him and us. But he had scarcely played a few bars when everyone present, especially Schadow, assumed a very different attitude towards him. They had never heard anything like it, and all were in the greatest delight, and begged for more and more. Count Almaviva had dropped his disguise, and was speechless."

Mendelssohn was very fond of Chopin to whom he gave the pet name of "Chopinetto."

CHOPIN AND SCHUMANN.

Schumann, like all the rest, fell a victim to Chopin's charm, and describes a visit Chopin paid him in Leipsic in the following terms: "The day before yesterday, just after I had received your letter, and was about to answer, who should enter? Chopin! This was a great delight to me. We passed a very happy day together, in honor of which I made yesterday a holiday. . . . He played, in addition to a number of etudes, several nocturnes and mazurkas —everything incomparable. You would like him immensely." Chopin, however, entertained a poor opinion of Schumann's music, declaring that Schumann's *Carneval* was not really music at all. Yet he admired Bellini!

Indeed, Chopin's dislike for Schumann's music appears to have been quite unreasonable. Willeby in his biography of Chopin, tells how on one occasion "Schumann sent Heller a copy of his *Carneval*, the Opus 9, which had just been published, to present to Chopin. It was luxuriously bound, and the title-page printed in colors. Heller called on the Polish musician in order to carry out his mission, and handed him the music; and after having examined it Chopin merely remarked. 'How beautifully they get these things up in Germany.' He could not have been more severe had he been speaking of some purveyor of sentimental drawing-room songs, who, recognizing the inability of his notes to convey anything but confusion, was obliged to have recourse to the artist and his color-box."

CHOPIN IN ENGLAND.

The revolution which broke out in France led Chopin to determine that it was not safe to remain in Paris, and a week after giving what proved to be the last concert he was destined to give in that city he crossed over to England. In London, as elsewhere, he soon became an immense favorite, was presented at court, and his rooms were crowded with visitors. He gave several recitals. The criticisms of the period dwell on the composer's physically weak state. "At Lord Falmouth's," says one writer, "he came into the room bent double, and with a distressing cough. He looked like a revived corpse. It seemed almost impossible that such an emaciated-looking man had the physique to play; but when he sat down to the instrument he played with extraordinary strength and animation." After giving a few concerts throughout England and Scotland, where he remained for some

time, political conditions enabled him to return to Paris. He was completely broken in health, and his friends realized that he had not long to live. His death took place in October, 1849.

TWO WAYS OF LOOKING AT IT.

BY ANNA PIAGET.

[EDITOR'S NOTE.—There is a great deal of wholesome truth in the following little article. There is always a reason for failure and a reason for success. Fate is not nearly so important a factor as many people imagine. Mental attitude is far more significant. Many teachers may find a lesson in this little pedagogical parable.]

THE WAY THAT FAILED.

MARGARET had studied music, both piano and vocal, with the best of teachers, and at twenty years of age was an intelligent musician, a fine pianist and the possessor of a well-trained and pleasing soprano voice. Her father suddenly failed in business and Margaret knew that she must earn money to relieve family expenses. Naturally she turned to her music, but with this attitude of mind: "I shall *not* teach any children except those from the 'very best families!' I shall *not* use *anything* but the higher classics in their work, no matter what their taste or what 'papa and mamma really enjoy!' I shall *not* sing or play every time I am asked to assist at an 'orphan asylum tea and sale' or a church reception! I shall *not* play for rehearsals at Christmas time for 'Santa Claus cantatas,' etc, etc. I shall *not* play for gymnasium work! I shall *not* play for young people's dances! I shall *not* use my music except as I can get real personal enjoyment from my work and use the music which I have always been accustomed to!" (Remember that it was quite necessary for Margaret to earn money with her music.) She began her work in this frame of mind, although quite ready and anxious to earn her living. She put an advertisement in the daily local paper, which was noticed by many.

The first applicant was a woman in very moderate circumstances. She had heard Margaret play the piano, and with not a little self-sacrifice was anxious that her little daughter might study music with "Miss Margaret." When she called at the "home studio" Margaret received her somewhat coolly and said: "Ahem! er—*really* I do not know whether I can find *room* for your little girl—but"—with a condescending smile—"I will let you know in a day or two;" but she didn't "let her know" because she was not one of the "first families" of the town, although her money would have been paid at the same rate and just as promptly.

After a short time she secured three pupils at seventy-five cents for *one* half-hour lesson per week. (Alice, Louise and Bessie *"couldn't* take more than one lesson, Miss Margaret, because you know they *must* go to dancing school, and their home work from school takes so much time, and they *must* take an occasional ride in the new auto." Such are the pressing *social duties* of the children of the "first families.") Seventy-five cents per lesson was the highest price obtainable in the town where Margaret lived, and three pupils at seventy-five cents each netted her two dollars and twenty-five cents each week—rather a small salary! *But! but!* they were *really* and *truly* from the first families of the town!"—and not any too well mannered nor earnest students, either! Her friends, knowing that she was anxious to make a start, tried to put musical work in her way. A number of dances were to be given by the younger set of people just beginning to taste the innocent joys of social life, and Margaret was asked if she would play for them in their homes for five dollars an evening, the dancing to begin at eight-thirty and end at twelve o'clock, with an intermission of half an hour or more for refreshments (more money and less time than many a poorer girl receives in a whole week). "What! play dance music? Oh, I really *couldn't* do that! You know I *never* play anything but classical music!" Another door to success and money shut.

Amateur theatricals were to be given by some of the society people of the town. Once more Margaret was approached and asked to play at rehearsals. What! play that *stuff* for a dollar and a half an evening? (A little more than an hour, with plenty of fun for her thrown in, if she would but see it in that light.) "Oh! my! no! Really, Mrs. Du Puyster, I *couldn't* do that! You know I have such a high standard for my music and my work!" Success was not hers and she was rather tearful at times, with only that two dollars and twenty-five cents a week coming to her.

The pastor of her church, knowing perhaps more than most people of the financial state of the family, arranged with his committee to offer her a salary if she would take the position of pianist at the regular Wednesday prayer meetings. "Oh, really, Dr. Brown, I would like to help you, and be of service to the church, but *I cannot* bring myself to play those 'jiggetty' gospel hymns every week; they are not in *my* line of work at all, you know." And so with her singing and playing she completely shut off every avenue of remunerative work with her music because her individual taste would have been *so* shocked had she responded to all of her friends' desires to *assist her*.

To-day she is a stenographer and typewriter, hearing the call of her music "tugging at her heart-strings" as she works away in a little hot office to make the necessary money to "help along" at home. She is too tired at night for practice, too much *out* of practice to play for her friends when they call, and her music is slowly and surely drifting away. Margaret is a dear girl in many ways; not altogether a "snob," as you may suppose; but draw your own lesson, girls! Was she wise?

THE WAY THAT SUCCEEDED.

Edith was a true musician to the very fibre of her nature. She heard and enjoyed nothing but the best, and had studied the best of music. Her education had been necessarily limited on account of lack of funds, but never mind! she found a way through her own efforts to study the piano and take a thorough course in musical theory with the money she had earned with two little pupils she had secured. She received her vocal instruction by accompaniment work with the other vocal pupils of her teacher. Now for Edith's way. Just as refined and intelligent as Margaret, and with just as much love for the higher musical taste and work, this was *her* attitude when her father failed in business and each member of the family must help along: "My music is the talent that God gave me to improve with. What have I done as much as I could so far to help my talent grow. The time has come when I must use it as a means of making money, and while earning the money I can be making people happier whenever it is my good fortune to use my music. I will therefore stand ready for service wherever I am needed, whether I receive one dollar or five, or only 'thank you' and a smile. I cannot study any longer, but I will continue my practicing, hear as much fine music as I can, and keep in touch with the musical world by reading and study."

Right here, let me tell you that Edith was not at all strong, not at all able to even attend concerts in a near-by city, but could only depend upon an occasional artist of merit coming to the town where she lived. Beside this, she was without a mother and had many home cares. Now what did she do? First she *asked* for pupils among her acquaintances—not without many struggles to be brave, however—and secured, after a few weeks' soliciting and advertising, fifteen pupils at seventy-five cents per half hour, one lesson a week, which brought her eleven dollars and a quarter each week. Her income grew, as she soon secured the position of accompanist in a girls' gymnasium, and through this class, also, secured more pupils, so that her days were filled with profitable work. She was often asked to sing for "thank you" at "teas" and social affairs of different kinds, and it didn't hurt her one mite to give her services, for in this way, while giving a great deal of pleasure to those who listened to her sweet music, she also met her friends at these social gatherings and was kept from growing dull and too much ground down to work.

She did not let it beneath her dignity to play some of the popular music at home occasionally for the younger brothers to "play soldier," and to cheer poor, tired father a little. She was ready to play this music at dances, too, because the younger sisters wanted "Honey Boy" and "School Days" rather than any other music (who can blame the boys and girls anyhow?). She received five dollars for this work very often during the winter, and very often there were five-dollar checks from friends who needed her singing to help entertain at various "social functions." In fact, Edith never let an opportunity pass by when she had the strength to earn money with her music, if ever so little. She was making it a matter of business, and while she often tired of it, and of some of the music she must use which was somewhat distasteful to her, did she not have her Beethoven, her Chopin, her MacDowell and Nevin to turn to when evening came, and she had little time of her own?

THE OUTCOME.

It seemed to me as I watched the efforts of these two girls, both true ladies and fine musicians, that it was testing them severely as to their bravery and true musicianship, and I am watching them still, wondering what the end will be. Edith is the one most likely to give out under the strain of constant work, but as she often says, "It must be done, and I am very happy in my work"—brave girl that she is—and I feel sure that when her work is finished she will hear the "Well done, good and faithful servant." Do you not think that Edith was wise with the use of her music, and will you do the duty with *your* music? Which lies nearer?

CHOPIN'S TASTE IN MUSIC.

BY ASHTON JOHNSON.

"IN the great models and masterworks of art, Chopin sought only what corresponded with his nature. What resembled it pleased him, what differed from it hardly received justice from him."

This was Liszt's *dictum* upon Chopin's preference in the musical art; and bearing this undeniably true statement in mind, it is interesting and instructive to gather from various sources which were the composers whom Chopin greatly admired, and which again were antipathetic to him.

Chopin esteemed Mozart above all other composers. Liszt explained this by saying "that it was because Mozart condescended more rarely than any other composer to cross the steps which separated refinement from vulgarity." Niecks amplifies this explanation: "But what no doubt more especially stirred sympathetic chords in the heart of Chopin, and inspired him with that loving admiration for the earlier master, was the sweetness, the grace, the harmoniousness which in Mozart's work reign supreme and undisturbed." It is said that Chopin never traveled without the score of "Don Giovanni" or the "Requiem," and Liszt tells us that even in "Don Giovanni" Chopin discovered passages the presence of which he regretted. It is curious that he adored Bach, while seemingly neglecting Beethoven. When he wished to prepare himself for one of his concerts, it was not his own music he played, but that of the great organist, whilst he always grounded his pupils on the Preludes and Fugues, and adjured them always to study Bach.

Hallé narrates how he played Chopin "at his request, in his own room, Beethoven's Sonata in E flat, Op. 30, No. 3, and after the finale Chopin said that it was the first time he had liked it; that it had always appeared to him very vulgar."

Probably it was the want of familiarity with the works of Beethoven which was at the root of his indifference. Von Lenz says: "He did not take a very serious interest in Beethoven; he knew only his principal compositions, the last works not at all."

Of his contemporaries he played chiefly the compositions of Hummel, Field and Moscheles. The former had been an admiration of his youth, and the concertos particularly show that Hummel exercised a formative influence on Chopin. From Field, too, he adopted the form of the nocturne, although he infused into it a warmth, a distinction, that are absent from even the best work of the Englishman. He was especially fond of playing the duets of Moscheles, and certain pieces of Schubert also found favor with him.

Of Weber he apparently did not entertain a high opinion, and, notwithstanding Schumann's extravagant admiration and sincere affection for him, Chopin never displayed the least admiration for the work of his great romantic contemporary.

Chopin hated virtuoso music, and, with the exception of a few pieces of Liszt's, none of the efforts of this school were ever to be found on his music desk.

Cheerfulness often paves the way for an enthusiastic, agreeable lesson. Arrogance and unnecessary harshness are inexcusable in a teacher.

Some one has given this nutshell advice to a young man beginning a business life: "Do a little more than is expected of you." That is a good motto for a young teacher, and for the older ones, too.

POCKET TECHNIC

By FREDERIC S. LAW

"In all the arts the thorough mastery of the subject is the prime condition of success. Whoever has completely overcome what the inexperienced consider as difficulties is a master in his department. The study of the technicalities of pianoforte playing is not so laborious as many persons suppose; nor is it a superfluous and unnecessary task as others appear to think." —CZERNY, *from the School of the Virtuoso.*

THE pianist of to-day confronts a style of technic very different from that which Czerny regarded as the acme of effect to be obtained from his lightly-strung Viennese piano. The brilliant passage work, the *jeu perlé*, the rippling scales and arpeggios of his school have but little in common with the colored arabesques of Chopin, with the subtle polyphony and involved rhythms of Schumann, or with the orchestral breadth and awkward grasps of Brahms. As the instrument itself has gone beyond its predecessors in size, power and sonority, so its treatment, both by composer and player, has altered in style. The scale, for instance, has gone out of fashion, and even the arpeggio in its unadorned form no longer meets with the former favor from modern writers for the piano; they spice it with chromatic, or at least diatonic, passing notes in order to avoid an effect too placid, too reminiscent of the boarding school.

For all this, however, the Czerny technic cannot be safely neglected by the learner; as a basis it is as essential to the student of the piano as the practice of the light, florid style of Rossini, Bellini and Donizetti is to the singer who would master his art. Neither pianist nor vocalist, the early stages of technical study would best follow the course approved by experience. But it is not necessary to adhere strictly to the form it has assumed in the course of a leisurely evolution.

In looking over Czerny's voluminous études one is reminded of the disproportion between bread and sack so severely condemned by Falstaff, the quantity of notes is so enormous in comparison with the ends they seek to accomplish. Cannot these be reached by a shorter and more direct route, by more intense and concentrated methods? The scale and arpeggio of the common chord, though disappearing from the music of contemporary composers for the piano, are none the less the foundations of its technic; they are the upright pillars that support the weight of latter-day ornamentation and its harmonic structure. The student must know both, but he need not be called upon to spend years in reciting his lessons according to formulas laid down a century ago. His tasks have risen in difficulty and complexity; a concentration of the essential and an elimination of what can be spared after serving its turn will give more time for the real things in music.

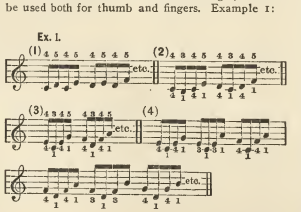
In order to discover a "pocket technic," by which I mean the elements of technical facility reduced to their simplest and most concise forms with a view to economy of time and effort, let us consider the structure of the hand as adapted to the playing of the piano. It must be confessed that the skewing is not a favorable one; a short, thick thumb moving freely only in a plane at right angles to that of the other fingers and from its great strength evidently intended by nature to act as their counter-balance; fingers displaying strange discrepancies in length and strength, and one of them, the fourth, almost incapable of independent action; a wrist by which the hand is enabled to operate as a unit despite these varying conditions of its members. The problem of the pianist is to produce the effect of perfect smoothness and equality, notwithstanding the natural inequality of the means at his disposal. His technical practice, therefore, has three aims in view: Strength in the weak fingers, flexibility in the thumb, lightness and looseness in the wrist; all these requisites being absent in the uncultivated hand. Its natural function is plainly the grasp, in which it acts as a whole; the individualism of the fingers was a secondary consideration with primitive man, and received development only as it was called for by the evolution of the arts and sciences, which require delicacy of touch and fine tactile sensibilities. The art of piano playing is undoubtedly the most highly specialized manual process that man has yet succeeded in mastering, so far as quickness of perception followed by a correspondingly rapid coordination and obedience of the higher muscular activities is concerned.

THE TECHNIC OF THE SCALE.

The technic of the scale is a combination of finger movement with thumb crossing; its practice does in time tend to give the thumb flexibility and to equalize the strength of the fingers, while it is essential in familiarizing the hand with the characteristic grouping of the keys for each separate key. It will be noticed, however, that the strong fingers occur twice in the octave, while the fourth finger is played but once and the fifth finger often not at all, which obviously does not make for equality of opportunity in exercise. The thumb, too, being the strongest of all, and attached to the hand in a radically dissimilar manner, requires lightness and a totally different action from that of the other four, but this characteristic movement is hampered by the close association with the strict up and down stroke of the fingers, which tends to produce a thumping sort of tone and works against the desired evenness of effect. Experience shows that a separation of the two strokes concerned, the vertical and the lateral, leads to better results and with a great saving in time; that is, five minutes' practice with the weak fingers alone, and as much with the thumb, will benefit the scale more than double the time spent on the scale itself.

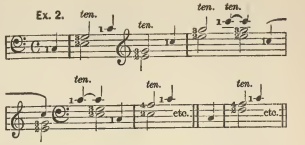
The accelerated trill, besides giving an admirable training in rhythmic values, is the best general exercise for the fingers. It begins in slow tempo, say quarters at the rate of sixty a minute, and is accelerated at regular intervals to eighths, triplet, sixteenths, sextolets, thirty-seconds, always at the same metronomic unit. It is a particularly effective discipline for the weak fingers and may be increased both in difficulty and utility by sustaining the keys under the unemployed fingers. Such a sostenuto is a feature of most so-called finger gymnastics; while extremely useful it is recommended only for those who have attained a certain amount of strength and independence in separate finger action. The few examples in notes which follow are designed only as indications of the type of simple exercises for the purpose in view; teachers and students can readily form others to the same end. Most of these are so constructed as to give the accent and greatest number of strokes to the weakest finger, and can be used both for thumb and fingers. Example 1:

Ex. 1.



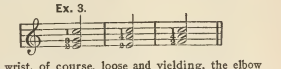
The grand arpeggio is the exercise *par excellence* for the thumb, which if it can execute the skips of the third and fourth will have no trouble in connecting the seconds which occur in the scale. The exercise which I have found most useful and for which No. 4 is a preparation is the following. Example 2:

Ex. 2.



The thirds and fourths are held until it is necessary to leave them for the same intervals an octave distant, which forms a chord with the topsy-turvy fingering. Example 3:

Ex. 3.



The wrist, of course, loose and yielding, the elbow hanging heavily like a dead weight from the shoulder. Small hands may find this impracticable; in such case one finger only need be sustained. Example 4:

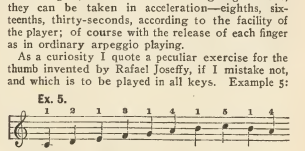
Ex. 4.

The positions in the key of C are more difficult than those which contain black and white keys, since the latter favor the varying lengths of the fingers. Anyone who has played Paderewski's *Menuet à l'Antique* in G will know how much easier the final arpeggio, running through almost the entire extent of the piano, would be if it included even one black key to facilitate the grasp. The fifth finger is not used at all, but the thumb is turned over when the movement is reversed in order to give it practice in extreme positions which are the most trying, owing to the necessary extension of the arm away from the body. It is much easier to turn the thumb under or the fingers over when the arm is brought before the body, as in low positions for the right hand and in high positions for the left, on account of the favorable inclination of the wrist, which lessens the distance for the thumb to stretch; hence it is well to begin the arpeggio low with the right hand and high with the left. The movement, too, should always have its initiative with the wrist and not with the elbow; the wrist must turn first and the elbow follow, keeping as near the side as possible. The disposition to throw the elbow out unduly may be checked by requiring a lead pencil or a sheet of paper to be held in the arm-pit and allowing the body to move freely in the direction taken by the arpeggio. A too high seat often produces stiffness and an exaggerated movement of the elbow. These faults are particularly apt to appear in the playing of tremolos, and can frequently be remedied by the simple expedient of a lower stool.

After practicing the three positions of the arpeggio through an octave in slow tempo with sustained fingers, as shown in the foregoing exercise, they can be taken in acceleration—eighths, sixteenths, thirty-seconds, according to the facility of the player; of course with the release of each finger as in ordinary arpeggio playing.

As a curiosity I quote a peculiar exercise for the thumb invented by Rafael Joseffy, if I mistake not, and which is to be played in all keys. Example 5:

Ex. 5.



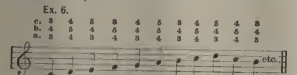
It is particularly essential to practice exercises for the weak fingers in every key in order to give the last three fingers of the hand clearness in playing chord positions, which are apt to suffer from indistinctness in the keys struck by these fingers and from a too great vigor in the thumb.

The importance of a special training for the thumb is by no means generally recognized. Thalberg was one of the first to avail himself of its capabilities in declaiming a melody with an accompaniment in the same hand. By the aid of the pedal it often acts the part of a third hand.

I know of but one set of studies especially devoted to mastering its peculiar difficulties—Bernard Boekelmann's Op. 12, six études noteworthy not only for their unique object but for their musical interest as well.

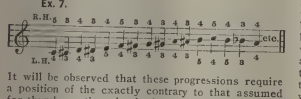
Material for practice of the thumb and the weak fingers can be found in O'Neill's *Weak Fingers*, published by Novello. An excellent set of three studies by John Orth, bearing the same title, affords similar practice in a more attractive form than the sequential exercises thus far considered. There is nothing better than the playing of all scales with the third, fourth and fifth fingers as in scales in thirds. Example 6:

Ex. 6.



Thus passing the long fingers over the short ones and turning these under the long fingers, the wrists inclined inward. It is difficult, especially when it is necessary for a short finger to pass to a black key under a long finger which is on a white key, but it prepares the player for the polyphonic style of Bach as well as for the eccentricities of fingering found in Chopin, Schumann and other modern composers, while it is remarkably effective in giving strength and independence to fingers so little endowed with these qualifications by nature. The chromatic scale is much more easily played in this way than the diatonic scales, and can be practiced with advantage by those of but slight technical powers. Example 7:

Ex. 7.

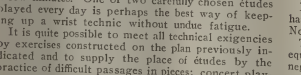


It will be observed that these progressions require a position of the exactly contrary to that assumed for thumb practice; in the latter the wrist is turned outward, in the former it has a strong inward inclination.

Wrist practice is best deferred until the thumb the weak fingers have received thorough drill, since the hand must be able to rest on the thumb and fifth finger firmly, yet without stiffness. The best general exercise is a repetition of the interval chosen, either a sixth or an octave according to the convenience of the player's hand, after the rhythmic pattern of the accelerated trill; that is, quarters, eighths, triplets, etc. With small hands it is advisable to illustrate the desired action of the wrist staccato with the single finger, as if tapping on the window pane, the hand swinging like one large finger from the wrist without any knuckle action whatever. Good octave players are generally fine executants; the necessary extension of the hand in connection with its movement up and down expands the band of muscle which encircles the wrist and confines the tendons of the fingers as they enter the forearm, so that the latter gain greatly in strength by being thus freed at their roots as it were. A little wrist practice goes a great way. There is danger of muscular strain if it is persevered in too long at a time, but after the finger work is on a good foundation it should always be represented in any scheme of daily technic, if only for a few minutes. One or two carefully chosen études played every day is perhaps the best way of keeping up a wrist technic without undue fatigue.

It is quite possible to meet all technical exigencies by exercises constructed on the plan previously indicated and to supply the place of études by the practice of difficult passages in pieces; concert players, too, who have served a long technical apprenticeship in early youth, often find the practice of their repertory sufficient for all needs. The average player, however, generally requires the corrective influences of all these schemes of practice. For instance, by a short preliminary practice of extensions between the third and fourth fingers (Example 8):

Ex. 8.



I found it possible to play the thirds and sixths that form the especial difficulty in Chopin's "Nocturne in G Major," Op. 37, No. 2, with much more ease and surety than by a protracted practice of the troublesome intervals themselves. Two or three minutes given to these rather trying positions resulted in more smoothness than a quarter of an hour devoted to the nocturne itself. Such gymnastics, however, are not to be prescribed lightly to pupils in general, and never without considering the muscular conditions in each case. Ambitious students are apt to push such devices too far; they form a "pocket technic" in the best sense of the term, but if the safety line is crossed a permanent weakness of the hand may be the result. Schumann's ill-advised zeal in this respect should be a warning both to pupil and teacher.

SAVING PRACTICE TIME.

The particular aim of all the foregoing is to make clear that a great deal of time is lost in the study of études that are not completely mastered, therefore not serving for much more than material in sight reading and in the practice of exercises without a definite understanding of what they are intended to accomplish. Eight or ten carefully selected studies in a year are enough—indeed, almost too many, for the average pupil, for it is only when they can be played with fluency and ease that they begin to be of real utility. Unfortunately a study is generally dropped before even this stage is reached, and then comes the non-productive period of another; that is, the time spent in learning the notes and in coördinating the movements of the hand to correspond with them, before any genuine technical gain can be realized. Far more advancement would be made by the repetition of what has already been thoroughly learned and by devoting the time spent in deciphering new technical combinations to music itself rather than to the means by which we execute it. Those who "keep in advance by a continual straining against difficulties are in error. Such a course is more apt to weaken than to strengthen one's powers by reason of its tendency to foster a hesitating style of playing, which is prejudicial to artistic breadth and sweep.

The plan I recommend is this: Choose a small number of studies, each the exposition of a particular difficulty; learn them from memory if possible; practice them every day for weeks, if not for months, until they can be played with the utmost freedom. To these add exercises bearing on the three points mentioned, finger gymnastics of any type approved by experience, for a few minutes of daily practice. Repetition, not variety, is the essential; *multum non multa* (much not many). This need not take more than twenty minutes, or a half hour at the most. In the meantime alternates for the studies can be chosen and gradually worked up one by one until a new set is formed. As a practical example of such a scheme I allow myself to quote a program of études arranged for my own practice, which I have found to answer every purpose:

Clementi. "Gradus ad Parnassum, No. 3 (independence of fingers, both hands; alternate: Chopin, Op. 10, No. 11).

Czerny. Op. 740, No. 10 (thirds, right hand; alternate: Chopin, Op. 25, No. 6).

Czerny. Op. 740, No. 12 (arpeggios, left hand; alternate: Gradus No. 87).

Chopin. Op. 10, No. 2 (weak fingers, right hand).

Chopin. Op. 10, No. 9 (extensions, left hand; alternate: Op. 10, No. 12).

Kullak. "From Flower to Flower" (octaves, both hands; alternate: Mason. "Prelude in F," Op. 46, No. 2).

This set of studies was especially chosen to give equal practice to both hands, something generally neglected by composers, who assign the bulk of the work to the more expert right hand. Without pause the whole can be carried through in twelve minutes, though I often lengthen the time somewhat by repeating the first Czerny study, which is short, and by doubling the measures of the first number of the *Gradus*. When to these are added the thumb crossing in the three positions of the common chord in three tempos, and the gymnastic for the third and fourth fingers, the period comes well within the twenty-minute limit.

One phase of keeping up a small group of thoroughly prepared studies deserves consideration, and that is the relief to the ears of the player and to those of his hearers from the monotony of purely technical exercises. Almost any study played with fluency and freedom will have a pleasing effect. In listening to a test performance of the first two numbers from Czerny's *Etudes de la Vitesse* played in immediate succession and up to their metronomic indications I was surprised at the brilliancy and éclat, that a clear rapid execution gave them. A series of studies like that just mentioned, etc., played without offense where anything obviously mechanical nature would be made. This is no small advantage to the ambitious student who happens to be surrounded by those not in sympathy with his technical strivings.

THE ETUDE ANNUAL PRIZE ESSAY CONTEST.

One hundred and sixty dollars will be divided into ten prizes in the following manner.

Four prizes of twenty-five dollars for essays from 2500 to 3000 words in length.

Six prizes of ten dollars each for essays of from 1000 to 1300 words each.

CONDITIONS.
(Read carefully.)

1. Anyone, whether subscriber or not, may compete.

2. Any writer may send as many essays as he may care to submit.

3. Write only on one side of the sheet of paper.

4. Send manuscript flat, not rolled.

5. Write legibly, or if possible have it typewritten.

6. Place name and address, the number of words contained in the article and the words "Prize Essay" at the top of the first sheet.

7. Enclose sufficient postage for return of manuscript.

8. Essays must reach us before the first of July, 1909. If possible, a final judgment will be given in the August issue. Every essay receives careful reading, and this takes time.

SUGGESTIONS.

1. The essay must present some vital musical question in a practical, helpful, interesting manner.

2. THE ETUDE goes to the largest musical audience in the world. Remember in writing that your essay must hold the interest of this audience every second just as though you were talking to them.

3. The essay must be within the comprehension of the majority of our readers. Essays upon abstruse philosophical, ethical, or so-called psychological questions are not desired.

4. Make your essay concise and to the point. If you have ideas for a 1,300-word essay, don't try to pad them out into a 3000-word essay.

5. Write about one subject, and keep right to the subject. A good anecdote, pertinent to the subject is always desirable. Write as though you were trying to make the reader say, upon putting down the paper, "There, I have gotten something into that that I can put to direct use in my lesson or in my practice to-day." Helpful, invigorating original, short essays are more in demand than long ones. Many writers feel competent to write short articles who would hesitate to write long ones.

6. All articles must be impersonal. We shall be glad to accept articles meeting our approval, but not winning one of the ten prizes. These articles will be paid for at our usual rates. Remember that a strong short article will be much more likely to win a prize than a weak, long article.

MATHEMATICS OF MELODY.

BY THOS. J. ARMSTRONG.

A MUSICIAN was heard to remark, the other day, that he was not surprised at the resemblance between certain musical compositions, for, said he, "[illegible] pretty near time all the tunes were used up."

He spoke in a jocular manner, of course, for all musicians are aware that the different changes and arrangements of a number of sounds are amazing—indeed, almost unlimited.

The following table shows the number of changes that can be made from musical tones, ranging from 4 to 12:

On	4 musical tones	24 changes
On	5 musical tones	120 changes
On	6 musical tones	720 changes
On	7 musical tones	5,040 changes
On	8 musical tones	40,320 changes
On	9 musical tones	362,880 changes
On	10 musical tones	3,628,800 changes
On	11 musical tones	39,916,800 changes
On	12 musical tones	479,001,600 changes

—*The Dominant.*

The Music Teacher's Advantages

By CHARLES A. FISHER

THERE can be no question that the music teacher enjoys exceptional advantages if he will but look about him and realize the fact. Let him compare the little discomforts and embarrassments of his initial teaching years with the harassing anxieties and desperate makeshifts of other professions—those, for instance, that perplex the young and ambitious attorney, sitting out his lonely morning vigil, day after day, with one expectant ear ever turned toward the corridor of the many doors, hopefully anticipating the footfall of a prospective client; forever scheming what he may properly do to enlarge his circle of acquaintances; joining this and becoming a member of that; dabbling in real estate to help make both ends meet; venturing into the turbulent arena of politics and "orating" himself into popular notice night after night. Let him compare his lot with that of the young physician compelled to purchase a horse and buggy or a cheap automobile for the sake of appearances; at the beck and call of a parcel of impecunious folk who are careless enough to fall sick; pushing his way into "society"—not without considerable expense—and only too glad to be burdened with some subdeputy post in a prominent hospital at a mere pittance—just to get a foothold.

How, for example, would the discontented music teacher (if there be such) like to sit in a stuffy railway office from morning till night, accountable for the unravelment of a maze of figures, or how would he relish being a clerk in a great mercantile establishment—even a confidential clerk of high standing, with the prospect of a junior partnership—where, after laboring with the utmost diligence for a long period of years (constantly on the alert to anticipate the slightest wish of his superiors), he might find the junior partnership dissolving into thin air—some relative of the head of the house having come to the front in the meanwhile; and no chance to obtain a suitable post with another firm because of the lack of proper recommendations or for other reasons?

Statistics inform us that about 95 per cent. of the men who engage in mercantile pursuits finally go to the wall. A fine prospect, that, to beckon one at the end of a career—a career entered into with the express purpose of laying up wealth! It has been said that most people, as they go through life, contrive somehow or other to do the things they like to do. The real fact of the matter is that most people are not permitted to do what they would like to do. The vast majority do as they are told, and it goes hard with a great many of them that they dare not even begin to do approximately what they like.

THE MUSIC TEACHER'S HAPPIER LOT.

How much happier the lot of the music teacher! Having well equipped himself for his work—being well grounded by years of patient but not unpleasant study—and having decided upon the place of his activity, his main difficulty is to obtain the first three or four pupils of the right kind. These secured, the rest is a matter of comparatively "plain sailing"—easy, when compared with the hardships besetting almost any other occupation. Of course, the young teacher must be frugal, and attentive to such "business" as presents itself.

It is not necessary for him to shine in "society"; society lays very few obligations upon the music teacher. He can always put forward the excuse that he must attend to his work. A music teacher of the better class is supposed by all sensible people to be too much occupied with important duties and continual studies to have any time to spare for frivolities. Neither is it necessary for him to do a lot of promiscuous performing in people's houses; people will very soon learn to respect his polite refusal to do so, as well as his courteous insistence that such things should be left to the advanced amateurs.

It is necessary, however, that he somehow manage to meet his pecuniary obligations; the commercial world is morbidly particular about getting all that is due it. The safest plan, therefore, is to avoid, as far as ever possible, the contracting of debts the payment of which cannot be clearly foreseen. This is the first step toward making sure of the community's respect. Pay your bills promptly!

OUTWARD ACTIVITY.

The average modern business man demands outward visible evidence of activity. He is so active himself that he cannot well understand how anyone can possibly be occupied unless he is bustling about. A young business man or a clerk who does not bustle about loses "caste."

The music teacher is supposed to be employed in a learned and sedate profession; "hustling" cannot with propriety be required of him.

The following jocular couplet, good-naturedly poked at singing teachers in Germany, will serve to illustrate the point:

"While others rush about
We stay indoors and shout."

While the world around him is feverishly struggling in the vortex of strenuous commercial competition the music teacher who knows his business and looks after it will find his occupation one of rare placidity. While almost everybody he meets is straining every nerve to outstrip a competitor, he can afford to comport himself with a certain degree of serenity, somewhat, perhaps, to the irritation and envy of less fortunate mortals—another distinct advantage for him!

RESPECT.

Frequently—rather too frequently—we come across the complaint, expressed or left to be inferred, that the profession does not enjoy the proper respect of the community. The complainant is probably mistaken; doubtless there has (if the case be examined closely) been no lack of respect for the profession, although that particular complainant may not have received all the respect to which he may have considered himself entitled.

This supersensitiveness on the score of respect, so obviously suggestive of its own remedy, calls to mind the advertisement of a young man in search of mercantile employment commensurate with his capabilities. After giving a list of his qualifications the applicant closed as follows:

"Good salary expected; good treatment I shall manage to obtain myself."

It is altogether an individual matter—this question of "respect," about which no self-respecting teacher need bother in the least. If he conducts himself properly and goes to his pupils, the "respect of the community" may be left to take care of itself.

Very naturally, however, in a world where everything is placed on a commercial basis—where all achievement is judged by the standard of finance—it follows that, broadly speaking, the "standing" of a man is liable to be gauged according to the size of his bank account, to the exclusion of other weighty considerations.

"MONEY TALKS."

"Money talks," and it is right that it should, provided it knows what it is talking about; sometimes it does know, but very frequently it doesn't. But no art can well get along without the moneyed men unless it be supported nationally or by the municipality, and Heaven forbid that music should fall into the claws of politics as a municipal undertaking; at least not until such time as our politics may have become purer than they are at present!

Once when an old transatlantic sea captain was airing his family troubles to a few chosen guests at the cabin table he burst out with: "Eight marks for a music lesson! Why, that's more than *I* make myself for an hour's work!"

With the exception of a solitary music teacher present the company around the board was composed of merchants—all of them intelligent, well-bred merchants—and all the passengers laughed at the self-condemned captain—all except the music teacher.

Sometimes, however, it is the proper thing for the music teacher to speak out. As when, for instance, "money" ventures to announce, on general principles, that "$1 is sufficient for an hour of any music teacher's time!" Then it is proper for the teacher to help the merchant figure it out—that class of "money" gets at everything by figuring:

"Five lessons a day; so many teaching days a month—makes so much. Deduct for losses and for enforced summer vacation, so much;—result: Sum total, at $1 per lesson, equals, say, $900 per year!"

"Well!" asks Money, doggedly, "isn't that enough?"

Then it is proper for the music teacher to reply firmly but courteously:

"Sir, that may be enough for *you*, but it is not enough for us music teachers."

Some such reply, spoken at the proper moment, not only clinches the argument, but is apt to contribute to the hilarity of the bystanders.

There are many advantages—evident advantages—more or less exclusively appertaining to the vocation of music teaching, and not the least of these is the privilege of speaking one's mind freely—upon occasion.

INDEPENDENCE.

Most men in other walks of life are compelled by circumstances to shun candor of utterance; the politician, the diplomat, the professions generally and the tradesman in particular. "It isn't good policy: it might injure your business!"

Not so the music teacher! No one in the community can so well afford to be quite as outspoken as he. This attitude of independence, though it may make him some few enemies, and may even retard his material progress in a slight degree at the start, will be the very means of gradually attaching to himself the more desirable sort of friends. The self-respecting music teacher may speak his mind freely upon proper occasion, but it ought to be only to the glory of art and for the benefit of the profession—not to his own glorification.

Everybody is bound to be sufficiently considerate not to wilfully wound any fellow-creature by recklessness of speech. But that is merely the personal side of it. The music teacher stands—or ought to stand—for something more than a mere music maker or technical guide in the manipulation of some instrument; he ought never to forget that, however modest his income, however circumscribed his sphere of immediate influence, it devolves upon him at all times to assume his share in the championship of a noble cause.

This may now and then entail some special sacrifice on his part, but "the world loves sacrifice and detests egoism," remarks the Abbe Laboulaye, and the world—especially the better element in the music teacher's somewhat restricted world—will learn to respect him for it; and this will prove an incalculable advantage in time. Indeed, even those who may at first have chosen to feel offended by his candor, employed in the service of art and of his profession, will eventually be compelled to respect him for his sincerity.

The teacher who cherishes his independence—to the private teacher who prefers to keep clear of conservatories, devoting himself to his studio work—there is vouchsafed an especial advantage of great import; a small prerogative, it may seem to many, but precious to him who has something in mind besides mere teaching, no matter how highly he may prize his profession—namely: *that one day* in the week which he may reserve wholly to himself.

What other human creature in this hustling world—unless it be an artist or a denizen of Bohemia—could venture to set apart a whole day in every week for his own exclusive use—to do with as he pleases?

ADVANTAGES IN PROSPECT.

There was a day when a great English literary light ventured to remark that to him music was "the least disagreeable of noises." If he lived to-day and thought it, he wouldn't dare say it.

No literary man, no man of business, no professional man can afford nowadays to be without a certain appreciative knowledge of music (and of the other fine arts as well) if he expects to be considered a person of culture. It will no longer do for any prominent citizen, no matter how "successful"

—how wealthy—he may be, to confess he prefers "Martha" when the operas of Richard Wagner are under discussion; or expect to learn *all* about "Lohengrin." for instance, by beginning to study the libretto a half hour before the performance; or to demand "tunes" at the symphony concert as being preferable to Beethoven.

As this sentiment continues to spread—and it is spreading with astonishing rapidity in our country—the importance and the value of the professional musician, and of the music teacher in particular, will be correspondingly enhanced. And only as the intellect of the country continues to raise itself a this level can the nation hope eventually to approximate some such period as (by way of illustration) the glorious age of English literature, an age in which a merchant tailor by the name of John Webster wrote dramas that stand on a par with those of Kit Marlowe—second to none but those of Shakespeare. Only as the strenuous men of affairs and of commerce contrive to spare time for the intelligent appreciation of the highest forms of art may the American people hope to attain the beauty and the grandeur of a nobler—as the poet Swinburne expresses it, "a loftier and more impassioned" —life, a life now so largely frittered away in the fiercely competitive accumulation of wealth for power's sake, or to be "enjoyed" only as it is squandered in luxurious living and frivolous display. "An idle fancy!" many would say. A dream, perhaps—a remote possibility. Yet may we, the music teachers of the land, assist in our modest way in accelerating its ultimate realization—such of us, at least, as are ever ready to continue offering our feeble mite toward the hastening of the day.

HOW MUSIC BRIGHTENS THE HOME.

Most music teachers when receiving new pupils are told at the very first lesson: "I don't hope to be able to do anything more than play for the amusement of my friends and my family." After all, this is the most valuable purpose of music. There is no other art or amusement that will do so much to brighten the home as music. Most parents of to-day regard music as a necessity. They know what it means. They know what delightful mental vistas the art opens to its devotees. They know how barren a man's existence would be if he were unable to read and write, and they know that a knowledge of music is like opening a similar world of culture, without which the child will be deprived of one of the great joys of ideal home life.

Mr. Walter Damrosch, the well-known conductor, in speaking upon this subject recently, said:

"There would be fewer divorces if there were more high-grade music in the home, and the little love god would stay longer were he nourished on the elevating strains of good music as well as upon discussions of the price of bacon and eggs.

"There is more domestic discord in the American home than in that of any other country on the globe, and I believe it is because there is not enough cultivation of the finer things of life. There is little family music or art of any kind, and there is small wonder that elements of discord enter when there is nothing more diverting than calculation on the cost of butter, eggs and bacon.

"The multi-millionaires of our country are discovering that money does not take away any of their dissatisfaction with life, does not reduce their family life to Utopian or even bearable conditions, and does not give the real pleasures of life.

"What is there resting to the tired husband in the tedious recital of estimates on the repletion of the family larder? What can the weary wife find of interest in the shop talk of her husband's business?

"This fact is better recognized in the homes of other countries, where there is a greater companionship between members of the family, and where the day's routine is not rehearsed for the evening's entertainment. There is not so apt to be a violent disagreement over Beethoven's symphonies as there is over the price of beefsteak.

"I believe every child, boys as well as girls, should be reared in the atmosphere of music, so that the best part of their natures may fully develop."

The ear for music is no longer what it was in the days of Bach and Handel: Bach would probably have shaken his head in astonishment had he heard Beethoven's C minor symphony; and in the same way we take exception to a great deal that in former days was universally accepted.—*Franz.*

BELLINI, THE GENIUS OF STRICKEN SICILY.

BY FRANK MOORE JEFFERY.

[Editor's Note.—The eyes of the civilized world have recently been turned to the island of Sicily, where one of the greatest catastrophies in the history of the world has occurred. Just under the brow of the never-silent Mt. Etna lies in ruins the little city of Catania, where Bellini was born. Many people had an idea that Sicily was a country peopled by cut-throats and organizers of "black hand" societies. Whatever bad blood may exist in the land is compensated for by the gifts that the country has made to art, music and to learning. Palermo is the seat of one of the oldest universities in the world. Bellini was one of the most tuneful of all the old Italian melodists. Although his works are now for the most part only accessible to our readers through the medium of pianoforte scores of his operas, his melodies are so attractive that every student owes it to himself to become acquainted with them.]

While the musical sons of the classic and sunny land of Italy were following madly the traditions of their ancestors, and, more particularly, writing *a la Rossini*, after that master of florid song, at the very beginning of the nineteenth century, there arose in the flowery land of Sicily a young musician with a gift for melody of such distinctive color and brilliancy that he was destined to stir the whole world of music with his rhythmic art.

In this arid and varied light of "Il Puritani, "La Sonnambula" and "Norma," the rugged processes of accomplishment, like flickering gleams in dark places, are not apparent; nor does it appear that the first great effort of the inspired composer was a failure.

Vincenzo Bellini was born in Catania, Sicily, November 1, 1801, and early showed such pronounced talent for music that, under the instruction of his father, Rosario, a church organist, little Vincenzo played the piano creditably at the age of five years; and when six years old actually began his career as a composer. Under his father's guidance the son's talent developed and increased, while his character indicated for him a special and definite course of artistic achievement.

But Rosario Bellini, wisely seeing the limits of his ability to further teach his son, and being convinced, also, of the constraint of musical development in his home city, accepted the kind offer of a Sicilian nobleman who was sufficiently pleased with Vincenzo's talent to pay the expense of a musical course at the famous conservatory at Naples, directed by Nicola Zingarelli. It is supposed that he was also instructed by Giacomo di Tritto, who had considerable reputation as a composer and as a capable instructor. The famous Donizetti had but shortly left the Naples Conservatory, and Mercadante was still a pupil there when Bellini entered.

That the young Bellini made rapid progress events testify; but it is thought that it was owing to his natural expansion and development rather than because of his application to systematic study. It is stated that the Naples Conservatory was in a miserable condition at that time, and that Bellini was poorly taught; but, whether this was the case or whether it was because of Bellini's lack of interest and application, it is well known that his technical training was decidedly superficial to the detriment of much of his otherwise brilliant work. He was continually transgressing the "traditions of the fathers" and inciting the wrath of Zingarelli, who, while recognizing the genius of Bellini, wanted him to conform to the established practice of that day, which he would not do.

But Bellini was far-seeing, as well as independent, in his writing, for he divined that the florid work then prevalent would not hold its popularity. So, though the criticism of his masters was adverse, Bellini persisted in his original course, and, finally, in 1825 brought out, by the aid of his fellow pupils, his first opera, set to Florvanti's words and entitled "Adelson e Salvini." While the genius of Bellini shone through this crude production, he frankly and painfully admitted that it was as a whole anything but a success.

"Ismene," a cantata which Bellini wrote for a royal festival in San Carlo, was enthusiastically received, which compensated him for the failure of the opera; for by the success of "Ismene" the young composer's course to fame and a prosperous financial future was really begun.

Dominico Barbaja, known throughout Italy for his achievements as an impresario, was the manager of San Carlo, and, quick to see Bellini's possibilities, engaged him to write the opera "Bianca e Gernando," which was performed in May, 1826, the composer receiving the sum of three hundred ducats. This work was well presented and fairly well received, but was uneven and far short of what Bellini was to accomplish. Barbaja was well enough pleased to warant him in engaging Bellini to write another opera, this time for La Scala, in Milan, where Barbaja was also impressario. At Milan, Bellini collaborated with the Italian librettist, Felice Romani, and together they brought forth "Il Pirata" which was produced in October, 1827, with a fine cast including the gifted tenor Rubini, whose singing created a furore, and Europe soon knew and endorsed the young composer's triumph.

Bellini's praises were now sung far and wide, and with a commission for a third opera he was offered eight thousand francs for his second opera when revised. Successes were continuous, although not without difficulties, which in many cases were hard to overcome. For Venice he produced an adaptation of "Romeo and Juliet," and at its performance received a popular demonstration.

THE SUCCESS OF "NORMA."

Severe illness checked his career for a time, but he recovered and brought out "La Sonnambula" at Carcana, in March, 1831, and so great was its success that the management of La Scala offered Bellini three thousand ducats for "Norma," which was performed in that theatre nine months after the first performance of "La Sonnambula." "Norma" was at first received coldly, much to the surprise of Bellini; but after a few performances the breadth of the work began to be appreciated, and a complete reversal of feeling took place.

After the production of "Norma," Bellini visited his home, where he had not been for several years, and was received with much demonstration. Leaving Sicily he journeyed to Paris and London, where he had flattering receptions. He retired from the gaiety of Paris where he was a social lion, and in a quiet residence on the Seine composed his world-renowned "Il Puritan," which was given in Paris, January, 1835, before a distinguished audience who pronounced his triumph complete.

Bellini was honored in many ways, and received offers of fabulous sums for new works; but he had, by overwork and unrestrained pleasure, sapped the foundations of his life, and his career was about to be closed. Every effort was made to revive him, but all to no purpose; and on September 23, 1835, at Puteaux, France, he died. Thirty years later his body was borne by an Italian war-vessel to his own native city of Catania, where it was deposited in the cathedral.

The portraits of Bellini indicate that he had a handsome poetic face, but not of the rugged, masculine type. He is said to have had a slight figure, much polish of manner, and that he not only made friends but kept them.

Bellini endeavored to revive the early Italian melody with its simplicity and warmth of expression. His genius was original, his refinement exquisite, his perception artistic to a high degree, his purpose steadfast. He was fervid in expression, graceful in his effects, tender and impassioned. If he did not command the higher gifts of dramatic art, he spent in the service of his fellow mortals as great talent for graceful, spontaneous melody as has ever inspired the divine likeness.

AN EASY WAY TO TEACH MUSICAL HISTORY.

BY MARY COLES CARRINGTON.

Busy school girls are apt to resent any increase in their daily lessons, yet every teacher of piano feels obliged to insist that her class learn something of musical history.

The following method will be found quite successful:

In this connection I have used a game called "Musical History." each card of which bears a series of questions about some prominent composer.

To each pupil is delivered *one* card in a stout envelope, on which is written a list of the composers' names. The pupil memorizes the most important questions on the card and, on returning it and reviewing with the teacher, the date of return is noted opposite the composer's name and a new card issued.

At the end of the year the class plays the game, and in this pleasant way stands an examination on the lessons so easily learned.

THE CONQUERING OF FEAR.

BY HARIETTE BROWER.

"Mind is Everything."—*Hans von Bülow.*

Every teacher of the piano has to contend with a certain belief which seems to affect all his pupils in a variety of ways—a belief of fear. They may term it nervousness, timidity, stage fright, but in every case it is simply a manifestation of fear, and often seems to interfere greatly with their success and to impede their progress.

It seems to be latent in the mind of the pupils when they come for their lessons, stiffening up their fingers when they should be facile and pliable; tightening their arms and wrists and preventing them from bringing out the power and tone quality that they are able to do when alone. and seeming to paralyze thought so that their playing sounds stilled and unnatural when they would have it fluent and expressive. The pupil feels she is playing at a disadvantage; the teacher tries to reassure her, to put her at her ease, and feels within himself, "Oh, if I could only wipe out and destroy all this timidity and self-consciousness in all my pupils, and for everybody who does anything in music before others, the whole world over, what a blessing it would be." Just think of it! Everyone who comes upon the concert platform able to play his instrument without sinking of the heart and fluttering of the fingers, able to sing without contraction of the throat or any hindrance that would prevent the giving out of the best they know.

The student could perform his best without self-consciousness, whether it be for his teacher, his examiners or for friends at a parlor musicale. With Hamlet we say: "It is a consummation devoutly to be wished." A few gifted ones have so gained dominion over themselves that they do everything connected with their art easily and naturally; if they were ever hampered by fear they have learned to hold it completely in check, but for the rank and file of those who study and follow music, this belief of fear is sometimes almost like a nightmare, and unless conquered will always be a stumbling block to their success.

GAINING PERSONAL CONTROL.

There is a way out of the dilemma, and we are beginning to learn what it is. We are beginning to learn that "mind is everything"—that the good mind and good thought will bring success; that is to say, if we want success we must *think* success; just as surely the opposite thoughts of fear and disaster will bring about failure and defeat, for "As a man thinketh, so is he."

We are only what thought makes us. If we can realize that all things are mental, and that we must think the right thought if we want to bring out the right result, we will then hold the key to the whole situation. We shall strive to bring out the good and perfect in our music study. In technical exercises we shall aim at exact motions and an absolutely correct performance as to notes, form, time and tone. It is the constant effort to realize perfection that will bring us leagues farther than the ordinary, half-hearted manner of practicing will do.

Instead of wondering whether you are making any progress, you will look for results, expect them, and know that each day's faithful study bears fruit.

The benefits of this way of thinking, this understanding of the power of thought, was felt in the experience of a young player who formerly had suffered terribly from so-called stage fright. She had fitted herself by years of arduous study, both here and in Europe, to play in public. While giving considerable time to teaching she managed to keep up her technic and repertoire, and was always ready to play. When quite at her ease she played with clearness, a lovely tone and poetical insight into the meaning of the composer. When nervous, the clearness was marred and there would be lapses in memory. When she played badly she not only suffered herself, but she knew her friends were hurt and disappointed at her want of success. Then, too, her reputation was injured. When she played her best the consciousness lifted her to the very heaven of happiness; the generous applause and the spontaneous words of commendation from listeners fully repaid her for the anxiety felt before the ordeal. The problem was, how to be always in that state of mental calm when one only comes occasionally before the public; how to be sure of the pieces, sure of one's self.

It was becoming clearer to her that mind controlled her entirely, controlled her hands and fingers so that they should only play the correct notes and bring out perfection. Since mind was everything there was no room for wrong thoughts; that is, thoughts of failure, of disaster, of forgetfulness. Or, if such thoughts obtruded themselves they were to be dismissed quickly with the abiding consciousness that mind controlled all, and the good is ever-present.

THINKING SUCCEEDS.

The player found that, in proportion as she realized this great truth, she could come before an audience without fear, and play her best. From her former fear of playing for a small audience, or for a few people in a parlor, she seemed to be delivered; it had fallen away from her like a sad colored garment.

In her teaching she constantly sought to bring out the mental side of the work, the control that each one may attain to; the ability to play exercises and pieces through, straight from beginning to end, without a flaw—to strive for perfection. To help the young players in gaining this control, weekly test classes were held, at which both technical exercises and pieces were played; the former with metronome for velocity and general perfection, the latter for expression and effect. The teacher herself was always bright and cheerful, always urging them on to greater and greater achievement. Her belief in their ability to do good work, and her confidence that they would strive to do it, was a great incentive and spurred them on to do their best.

THE HOLD OR PAUSE.

BY DR. ORLANDO A. MANSFIELD.

In the history of musical terminology and notation, as in the history of language in general, it is interesting to note how the same musical sign has changed its name with the centuries, although its signification has remained unaltered. This is particularly the case with the sign 𝄐. Amongst all English-speaking peoples, with the exception of America, this sign is now called a pause. America, however, prefers the expression a hold. Now, strange to say, this latter expression, although not so euphonious as the former, is of greater antiquity. Indeed, it is the old English word. As late as 1721, that canny Scot, Alexander Malcolm, in his "Treatise of Musick," says: "You'll find over some single notes a mark like an arch, with a point in the middle of it, which has been used to signifie that that note is to be made longer than ordinary, and hence called a *hold;* but more commonly now it signifies that the *song* ends there." Anent this second meaning of the hold we shall have something to say presently. But as late as 1769, one John Arnold, in his "Complete Psalmodist," says even more quaintly: "A hold when set over any note, that note must be held somewhat longer than its common measure." The word "measure" here denotes time-value. So we concluded that the term "hold" was in common use in England until the early part of the 18th century. Dr. Riemann asserts that the expression is now obsolete—a curious ignoring of the American use and of a country in which German pedagogy is more in evidence than in any other English-speaking land.

THE FIRST USE OF THE HOLD.

The first employment of the sign 𝄐 in the modern sense—as a sign to represent the prolongation of a particular note or chord—occurs in the "Messa di franza," of Basiron, a native of the Netherlands and a contemporary of Josquin des Près. In this mass, which was printed by Petrucci, at Venice, in 1508, there occurs one passage in which eight holds, or pauses, are employed over as many consecutive notes. Since that day, as Mr. W. S. Rockstro points out, "the pause has undergone no change whatever, either in form, or signification."

In Italian the hold has always been designated *fermata*, the word *pausa* signifying a rest. But Dvorak, in the "Virgo Virginium" of his *Stabat Mater*, gives the direction *Senza Corona* over the last note of the vocal parts to show that these are to end in strict time, and not to prolong the final note as is intended to be done in the instrumental parts. In German the usual expression is *fermate*. But in French we have both the words *Couronne* and *Point d'Orgue*. Commenting upon the fact that the latter term is used for an organ point, or pedal bass, Sir George Grove remarks: "Rousseau gives a clue to the origin of the term by explaining (under 'Couronne') that when the sign was placed over the last note of a single part in the score it was then called Point d'orgue, and signified that the sound of the note was to be held on till the other parts had come to an end. Thus the note so held on became a pedal, and is so in theory." Another curious fact is that *pausa* in Italian and *pause* in French both indicate a rest, generally a whole rest—a rest for an entire measure, or a rest for the value of a semibreve or whole note.

OTHER MEANINGS OF THE HOLD.

Proceeding from the term itself to its meaning, we find that, in common with so many other musical terms, the hold or pause is an equivocal term—a term possessing several meanings. When placed over or under a note it represents an indefinite prolongation of the sound. When placed over a rest it represents a corresponding prolongation of silence. But the sign is also placed over a double bar. Here it has several meanings. Generally, as somewhat vaguely suggested by Malcolm, as quoted in our first paragraph, it is equivalent to the word *Fine*, after a *Da Capo* or a *Dal Segno* has been duly observed. But when placed over a double bar at the end of a movement, and without reference to a repeat, it indicates (as, occasionally, with Beethoven) that there is no more music to follow; or, as is more common in cyclic works, that a silence of some duration is to be made before commencing the next movement. This latter meaning would be the reverse of *attaca*. The hold is also used over an ordinary bar line in the course of a composition. In this case it signifies that a silent pause or rest is to be made at the end of the one measure before proceeding to the next. An admirable example of this is to be found a few measures from the end of the first subject of Chopin's "Impromptu," in G flat, Op. 51.

The sign 𝄐 is also placed at the end of each line of the German chorals, *e. g.*, Mendelssohn's fifth organ sonata. When these chorals are introduced as *canti fermi*, for imitative treatment, the pauses are omitted; but the imitations or melodic figures are carried on in the other parts for some little time—say for a measure or so. This is very cleverly done in the variations on the choral in Mendelssohn's sixth organ sonata.

Another curious use of the hold or pause is found in the classical concerto. Here near the end of the final *tutti* for solo instrument and orchestra, toward the end of the first movement, a pause is made upon the 6/4 chord on the dominant, the second inversion of the tonic triad. This was followed by a cadenza for the solo instrument, either improvised or previously written or thought out.

In canonical composition of a strict character the sign is also utilized. Here, in an infinite canon or round, after repeating as many times as may be desired, a hold or pause over a note in each of the parts indicates that the singer or performer is to sustain that note until the other performers have arrived at the similarly marked notes in their parts. Says Professor Prout: "Not that the notes over which the sign is placed are to be dwelt upon, but it is a very common way of showing the notes upon which the final close is to be made."

In full scores we sometimes meet with the abbreviation G. P. This denotes a rest for all the performers (Italian *Gran Pausa*), and not a prolongation of the sound of a particular note or chord.

As a rule a slight break is made after a note marked with a hold or pause, especially if such note occur at the end of a phrase. A familiar example of this will be found in the seventeenth measure of Beethoven's scherzo from the sonata in G, Op. 14, No. 2.

Much more could doubtless be said about this interesting sign; but we must ourselves indulge in a pause lest it be the turn of our readers to cry "hold!" We trust, however, that sufficient has been said to induce the student to search the classics for more examples of the interesting device we have striven all too imperfectly to describe.

Self-Help Notes on Etude Music

By P. W. OREM

SLOW MOVEMENT, FROM MOONLIGHT SONATA—L. VAN BEETHOVEN.

This is the first movement of what is probably the most universally known of all the Beethoven sonatas. In this particular sonata the usual order of the movement is reversed; the *allegro* movement (in sonata form) comes last, the middle movement is an *allegretto*, and the slow movement begins the piece. Of the three movements, all undeniably masterpieces, the first is the gem and is undoubtedly responsible for much of the popularity of this sonata. There is no reason why it should not be played as a separate number, especially since it may be effectively performed by players whose technic might be inadequate for the remaining movements.

There has been much speculation and discussion as to the term "Moonlight," as applied to this piece, and there are various unauthenticated traditions concerning it. At any rate, the title is not Beethoven's own. As aptly put by E. B. Perry, this slow movement may be taken to "express unmingled sadness, but without any weakness of vain complaint; a calm, candid, but hopeless recognition of the inevitable." It is altogether likely, however, that it may have a different emotional appeal for each player or listener.

This movement, with its unbroken triplet rhythm, is written in the style of a free prelude, its characteristic motive, or "motto," being the figure consisting of a dotted eighth, a sixteenth and a dotted half. The annotations in the form of footnotes give some excellent directions regarding the interpretation of this lovely number.

MAZURKA IN G MINOR—SAINT-SAËNS.

This is one of the most pleasing of Saint-Saëns' shorter pianoforte compositions. The excellence of this piece and of a few others causes one to regret that the veteran French composer has seen fit to write chiefly in larger mould and heavier vein.

The mazurka rhythm, first idealized by Chopin, has been much employed by modern composers, frequently with great success. Saint-Saëns' Mazurka No. 1 is one of the best. It will be noted in this piece that genuine mazurka rhythm, with the accent falling on the second beat, is persistently adhered to. The sturdy principal theme in various registers of the pianoforte, each time with added strength. The interlocking of the hands is frequently necessary. This, when well managed, is a highly effective modern technical device. The theme must always stand out clearly, never being obscured by the accompanying harmonies. The middle section, in G major, is in lyric, pastoral style, contrasting strikingly with the principal theme. This middle portion contains some very interesting chromatic harmony. Note the capricious coda, or closing theme, of this piece, with its dying-away effect and repetitions of fragments of the themes, and the final vivacious measures and the crashing chords.

AT FLOOD TIDE—L. SCHYTTE.

This is a graceful composition of the *barcarolle* type, with a characteristic rippling figure in the right hand against the rocking accompaniment of the left hand. The first section of the piece (in G major) will require careful phrasing and dynamic treatment, with precise accentuation. The second section (in D major) must be rendered in a song-like manner. This portion has a quaint and interesting accompaniment. Note that the chords all fall on the second and fifth beats (counting six in a measure), and that they are all to be played with the pressure touch. This piece has musical merit and real educational value.

ECHOES FROM THE LAGOON—C. KOELLING.

This is a pleasing drawing-room piece, also of the *barcarolle* type, but differing much from the preceding. It is rather in the style popularized by Godard. Strictly speaking, a "barcarolle" is an Italian boat song, "barca" meaning boat, but in modern music the term has been localized to mean a Neapolitan boat song, much in the same manner as the term "gondoliera" is associated with the songs of the Venetian boatmen. Frequently, also, the two terms are used interchangeably. In either case it is the song of the rower, sung to the rhythmic accompaniment of the oar, suggesting an atmosphere of love and romance. Both the "barcarolle" and the "gondoliera" have been idealized by nearly all modern composers, Mendelssohn being one of the earliest, followed by Chopin, Liszt, Rubinstein and many others of lesser degree. More recently Godard has been most successful with this form. Koelling's "Echoes from the Lagoon" is an excellent contemporary example. It must be played with grace, delicacy and expression. It may be of interest to note that practically all pieces of this type are written either in 6-8, 9-8 or 12-8 time.

DANSE ROCOCO—A. G. STEINER.

Several composers new to our ETUDE readers are represented in our music pages this month. Among them is A. G. Steiner, an American composer of promise. His "Danse Rococo" (old-fashioned dance) is a clever bit of writing, in a rather original vein. It is a genial and melodious number which should be much liked. It must be played in a precise, clear-cut manner, not too fast, and with due regard for the strong dynamic contrasts, particularly in the C major portion. This piece reminds one of some of the old English "May-pole dances."

GOLDEN MEADOWS—R. S. MORRISON.

This piece represents another American composer, new to our readers. It is a modern gavotte, very tuneful, not difficult to play, but exceedingly effective. It should be rendered in a rather stately manner in very steady time. This will make an excellent teaching piece, and it will be liked by pupils. It is from a set of three drawing-room numbers entitled "Summer Fancies."

PSYCHE—G. GRAF.

This is a graceful waltz movement by a young American composer, also new to our readers. It is rhythmically interesting throughout and tunefully original. In point of technic it lies consistently in the early third grade, all the passage work being well under the fingers. Play in rather free time, with good contrasts.

MERRY LADS AND LASSES—E. L. SANFORD.

This is a lively teaching piece of the third grade, a march movement of the type known as "parlor or school march." It presents no special difficulties, except that the rhythm must be strictly preserved throughout. This *trio* with its cross-hand accompaniment is particularly alluring.

IN THE ROSE ARBOR—A. JÄCKEL.

This is an attractive drawing-room piece by a contemporary German composer, a very good example of its class, rather out of the ordinary. It will require a clear singing tone and an expressive manner of delivery.

IN THE GIPSIES' TENT—MARIE CROSBY.

This is a little teaching piece, suitable for pupils hardly out of the first grade work. There is always a strong demand for such numbers. It should be played in characteristic style, in a spirited manner.

RURAL SCENES (4 hds.)—E. JAMBOR.

Two very entertaining duets: "Return from the Hunt," and "Dance at the Inn." These are original four-hand compositions, not arrangements. They are fresh in melody and original in harmonic treatment. Both require a characteristic interpretation. "Return from the Hunt" is a sort of trumpet *fanfare* in the French manner; "Dance at the Inn" is a rollicking number in the style of a "Hungarian Dance."

MAZURKA (VIOLIN AND PIANO)—MLYNARSKI.

A concert or recital piece of much merit, not really difficult, but very brilliant. Emil Mlynarski was born in Poland, 1870, and studied with Leopold Auer. In 1898 he won the Paderewski prize at Leipsig with his violin concerto in D minor.

FESTIVE MARCH (PIPE ORGAN)—E. R. KROEGER.

This fine march is taken from a new set of eight pieces, suitable for a two-manual organ, by the well known American composer, player and teacher. It will prove a welcome addition to the church organist's repertoire of postludes. All the pieces in this set are excellent for teaching purposes.

THE VOCAL NUMBERS.

Two very interesting songs, totally different in type, appear in this issue. Minetti's "Speak! Speak Again," is a very artistic number which can be made highly effective when sung with the proper warmth of expression. R. M. Stults' new song, "A Dutch Lullaby," written in characteristic vein, is one of this successful composer's best works. It would make a fine *encore* number.

ON HAVING POISE.

BY CHARLES E. WATT.

No criticism of any public work is more disconcerting than the statement that it "lacked repose;" while on the other hand dramatic and musical critics alike have decided long ago that nothing was so desirable as *poise* and *repose*. If the public performer approaches his work with an air of confidence, and if throughout the time he is on the stage he can give the impression that he dominates the scene and that he is complete master of the environment, then, indeed, is his task half done and his victory more than half won. The nervous and fussy performer may possibly wring success by a very excess of nervous force, and even he who lacks woefully in apparent repose may possibly have such great technic and such abounding emotionality that he can carry his audience by storm even in spite of the fact that his initial appearance may not have carried complete conviction, but unquestionably he will have to work much harder to do this than he would if he could approach the task at hand with a semblance at least of positive assurance that it was entirely under his control, and with a poise which would immediately allay any feeling of apprehension in his audience.

The teacher, too, who has poise is vastly better equipped than is the fussy, fluttering worker—for, immediately he takes his place by the side of his pupil there is a feeling of mastery, and a certainty in the mind of the pupil that he does know his work thoroughly; while, if he be the least uncertain and lacking in repose, he will have to prove every step as he goes along, and the pupil will be a long time in learning to value him at his real worth.

As a student it is necessary to cultivate two things if you wish later on to be a concert artist whose work carries immediate conviction, or a teacher whose pupils never hesitate an instant to respect and to obey, and these two things are concentration and thoroughness. Learn to think of the one thing at hand exclusively, when the time for practice is at hand put out of your mind all your pleasures and all your pains; think not at all of what you did last evening, of what you will do this afternoon, but *concentrate* your thought on the task immediately before you. Few people ever do reach the place where they positively put their whole being into their study, and if you can teach yourself to do this you may rest assured that you are on the highway to success—for it is positive that every artist has this ability in superlative degree, and it is equally sure that no one ever made even a partial success unless he had a partial control of himself in this respect.

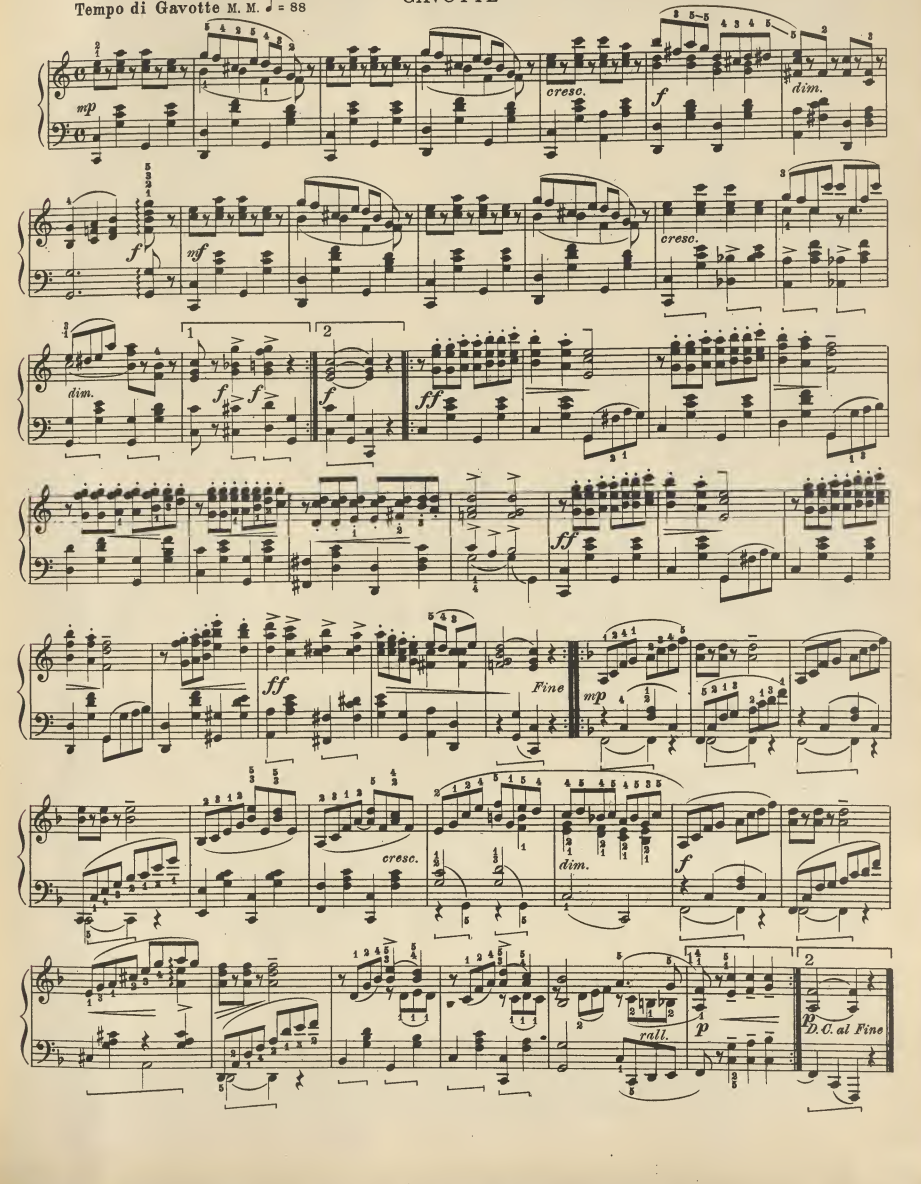
The element of *thoroughness* is so much a part of the every-day teaching of each individual teacher and has been so dwelt upon time out of mind that it seems too trite for repetition, and yet nothing is more sure than that half preparation is fatal to permanent success in any line. You may be talented, ambitious, and you may have naturally repose, and withal a very fine amount of natural ability, but if your technical and theoretical preparation has not been thorough and far-reaching you need not hope for position of importance.

"I am resolved first to be in thoroughly sound health so that I may also write good healthy music."
—*Richard Wagner.*

GOLDEN MEADOWS

GAVOTTE

R. S. MORRISON



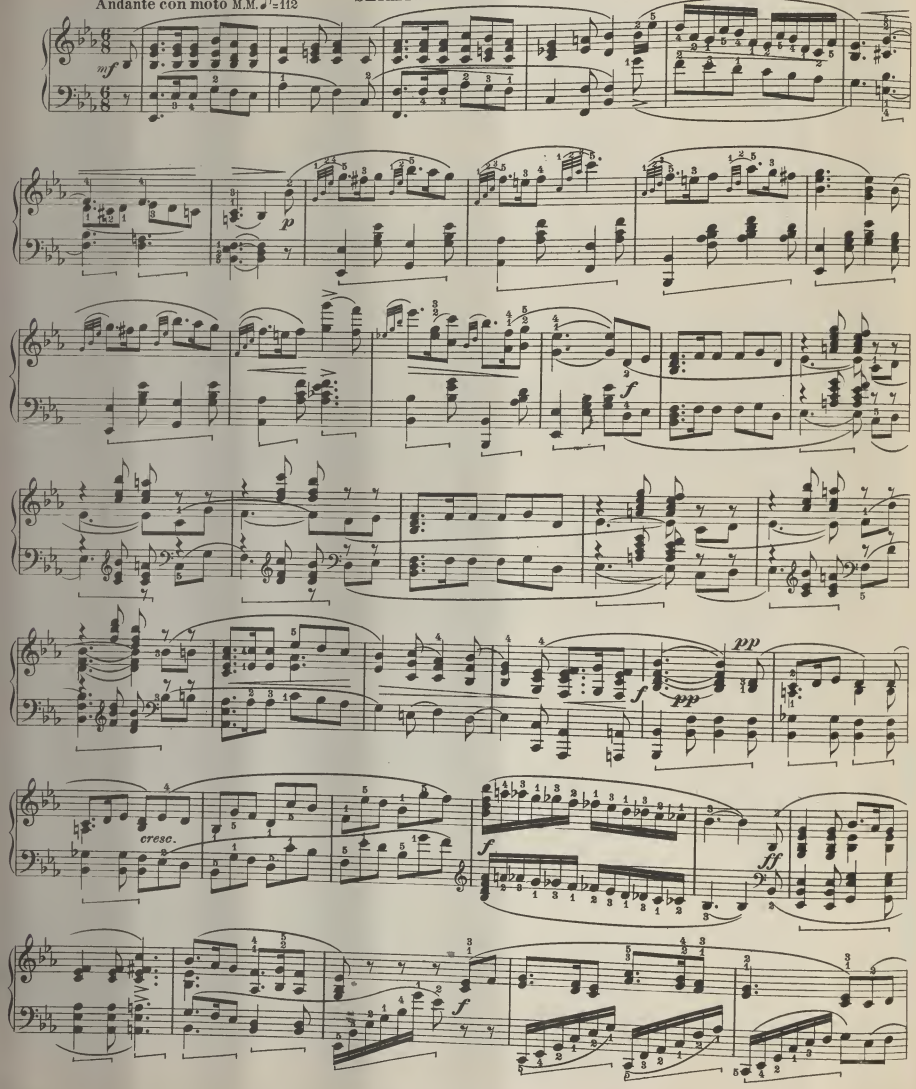
To Mrs. C. Sanders

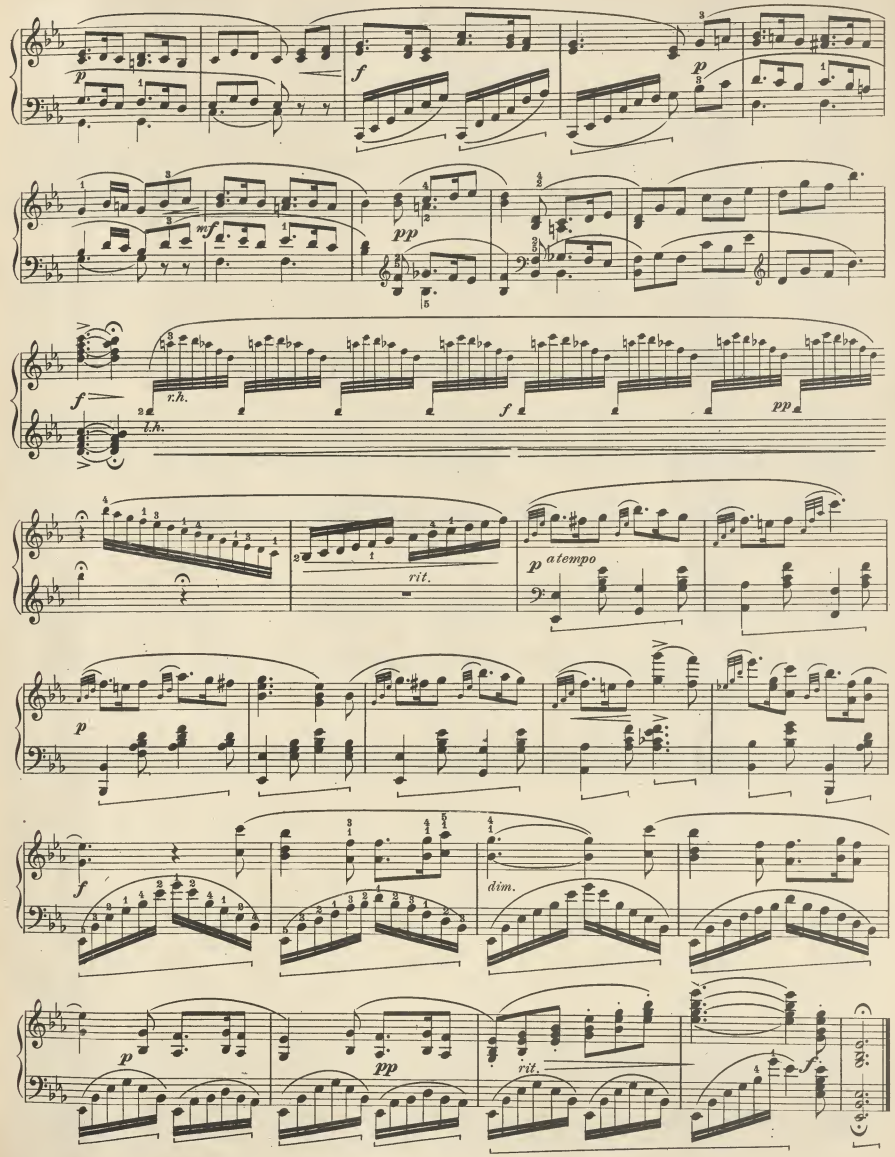
ECHOES FROM THE LAGOON

SERENADE-BARCAROLLE

CARL KOELLING, Op. 421

Andante con moto M.M. ♪=112





RURAL SCENES

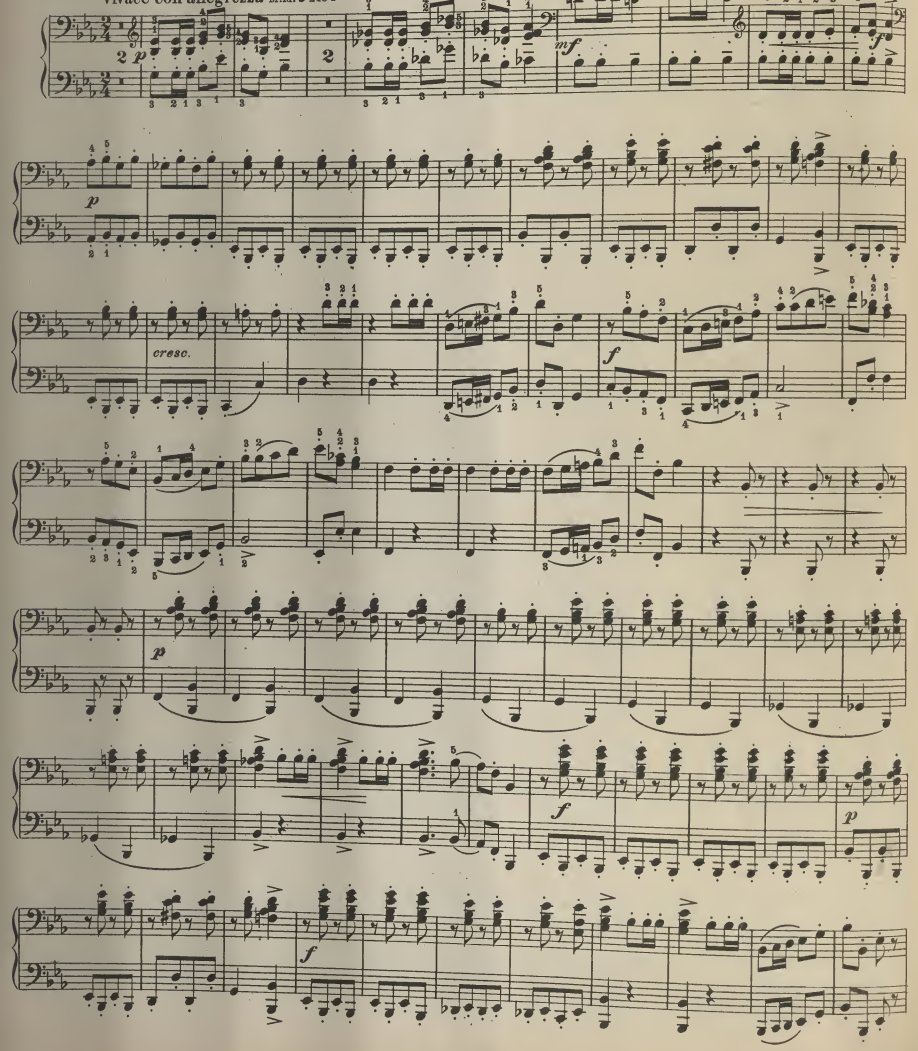
Return from the Hunt

Retour de la Chasse

EUGENE JAMBOR

SECONDO

Vivace con allegrezza M.M. ♩=104



RURAL SCENES

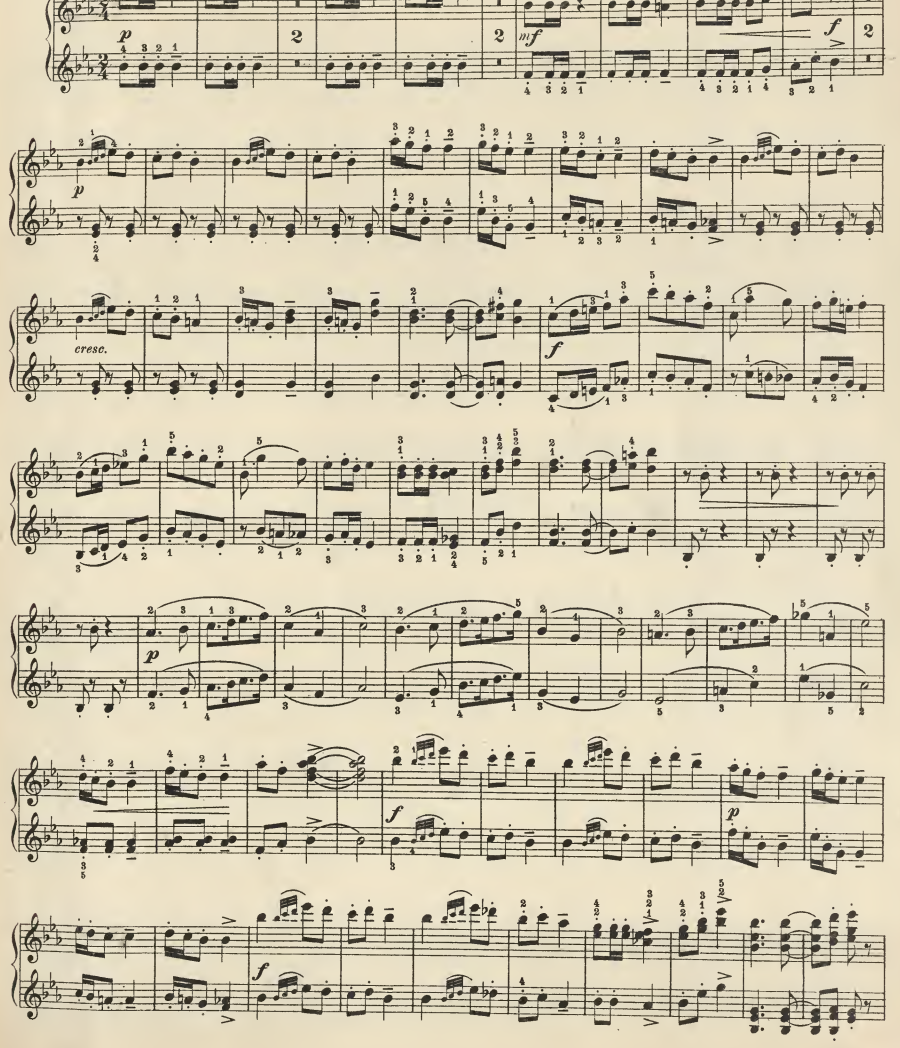
Return from the Hunt

Retour de la Chasse

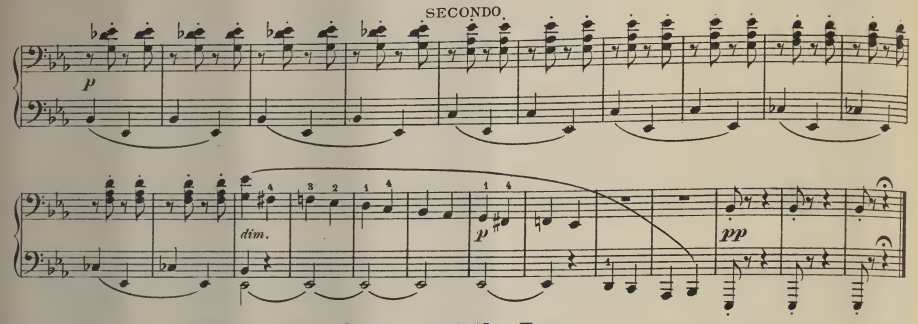
EUGÈNE JAMBOR

PRIMO

Vivace con allegrezza M.M. ♩=104



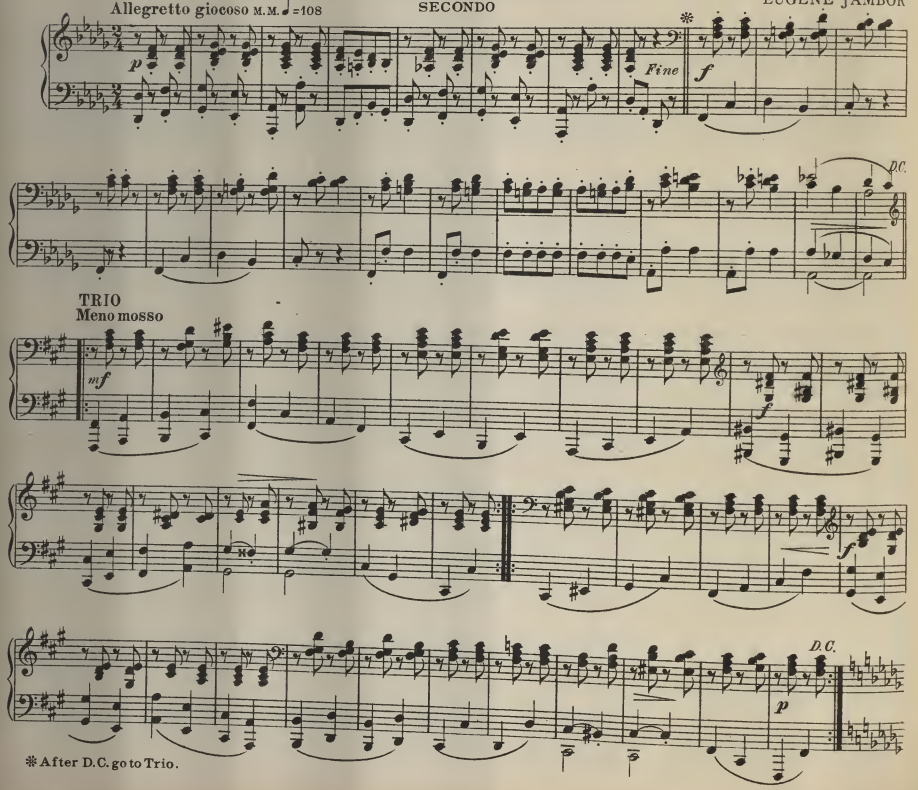
SECONDO



Dance at the Inn

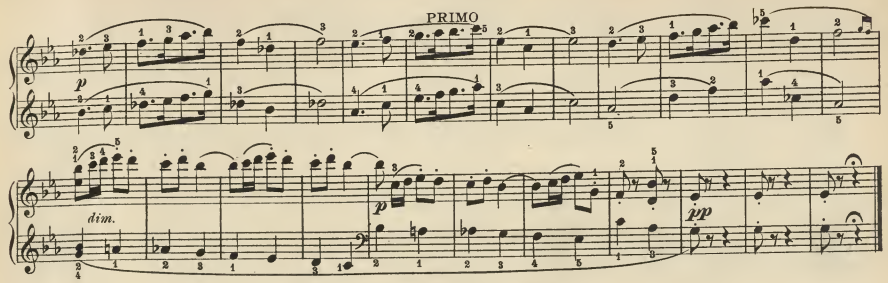
Danse dans l'auberge

Allegretto giocoso M.M. ♩=108 SECONDO EUGÈNE JÁMBOR



*After D.C. go to Trio.

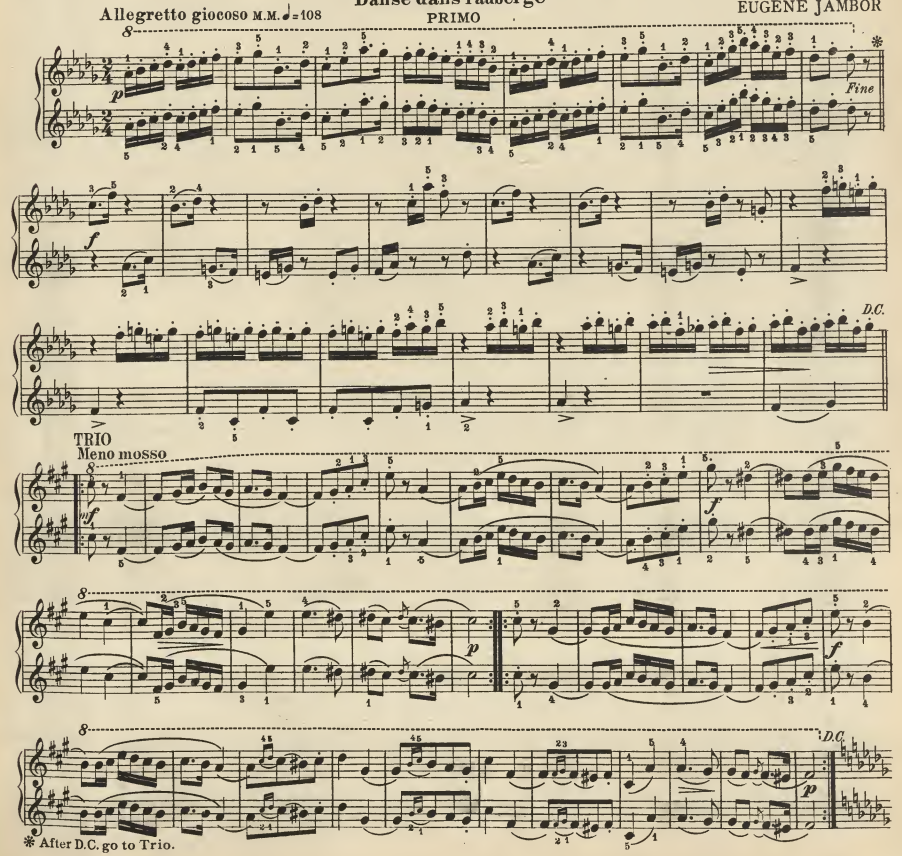
PRIMO



Dance at the Inn

Danse dans l'auberge

Allegretto giocoso M.M. ♩=108 PRIMO EUGÈNE JÁMBOR



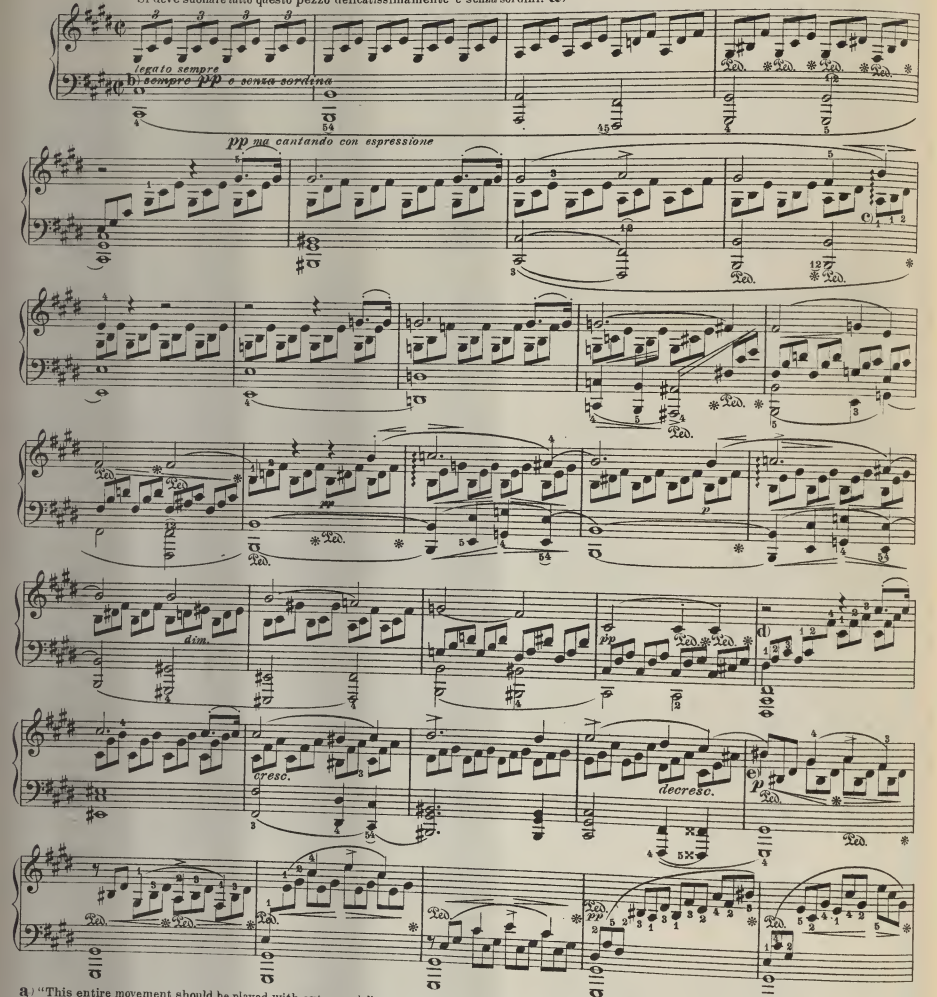
*After D.C. go to Trio.

SLOW MOVEMENT
from the "Moonlight Sonata"

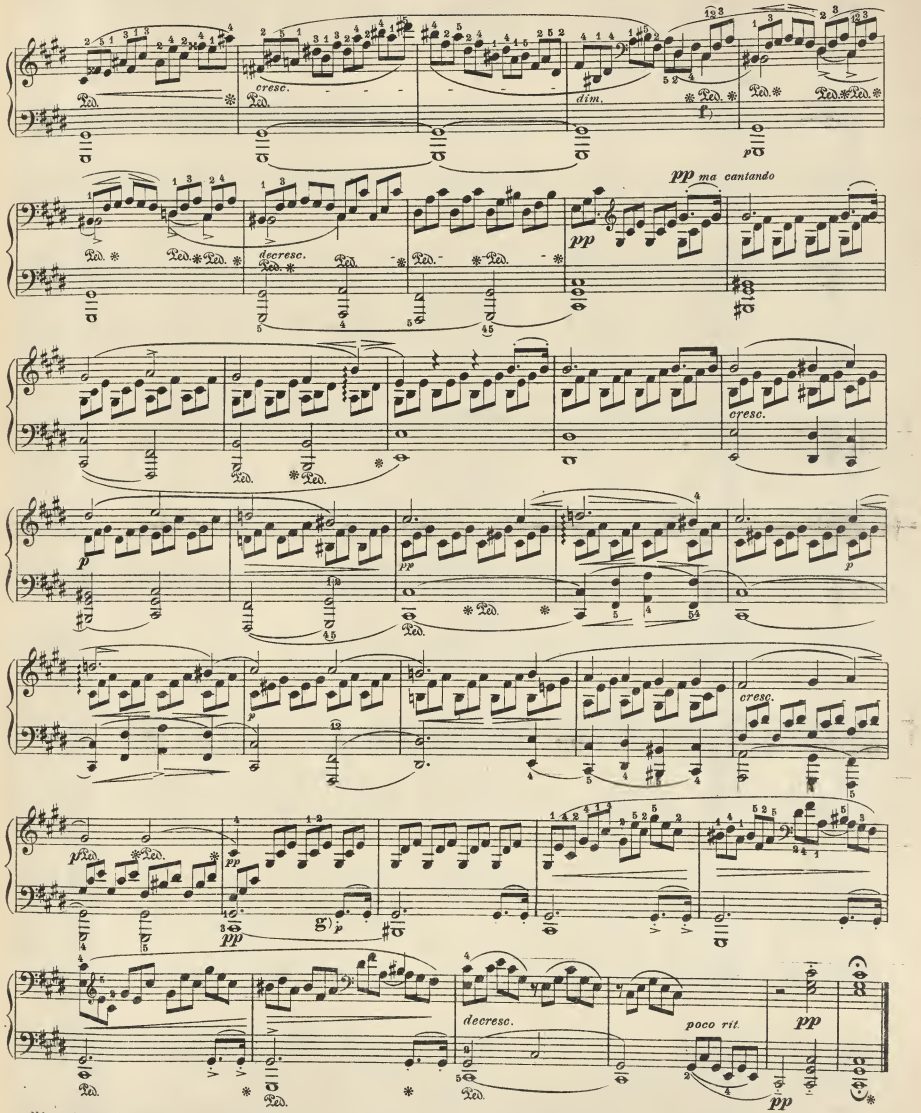
L. van BEETHOVEN, Op. 27, No. 2

Adagio sostenuto M.M. ♩ = 50

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini. **a**)



a) "This entire movement should be played with extreme delicacy and with raised dampers!" The direction as to the use of the pedal is not to be literally interpreted. The damper pedal should be released and again depressed at each change of harmony. This correct use is frequently indicated. This movement may be played *una corda* throughout. **b**) The triplet accompaniment in the middle voice should be handled with discretion and somewhat subordinated throughout. The sustained bass tones and the melody in the upper voice should be played in a tender, dreamy manner, the melody being well brought out. **c**) While arpeggiating for the purpose of bringing out melody tones is to be generally discouraged there are a few passages in this movement where the device is peculiarly effective. These have been indicated thus: **d**) This F♯ is to be regarded as the closing note of the melody, hence the additional stem. **e**) The <> in these four measures apply more particularly to the melody tones. **f**) This middle voice should be well brought out. **g**) Slightly emphasize this leading movement in the left hand.

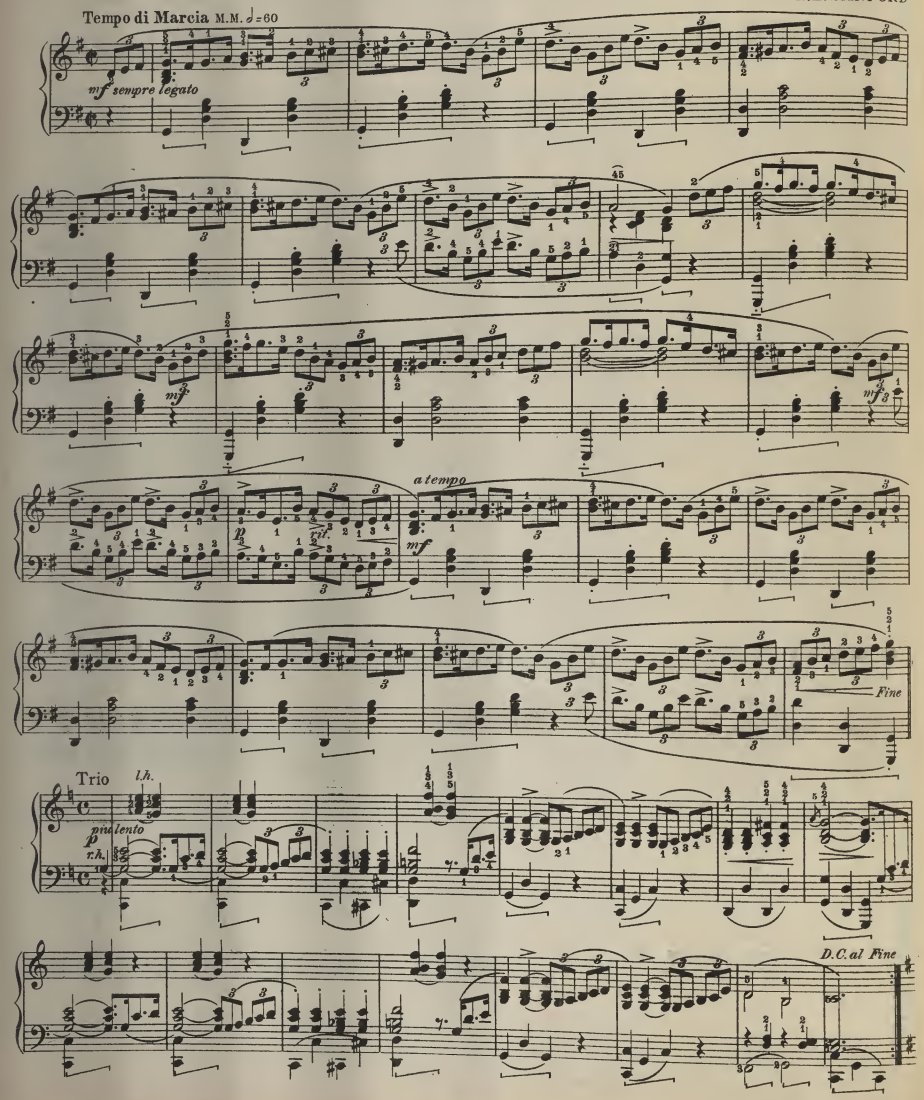


To Charlotte Amelia Sanford

MERRY LADS AND LASSES

E.L. SANFORD

Tempo di Marcia M.M. ♩=60



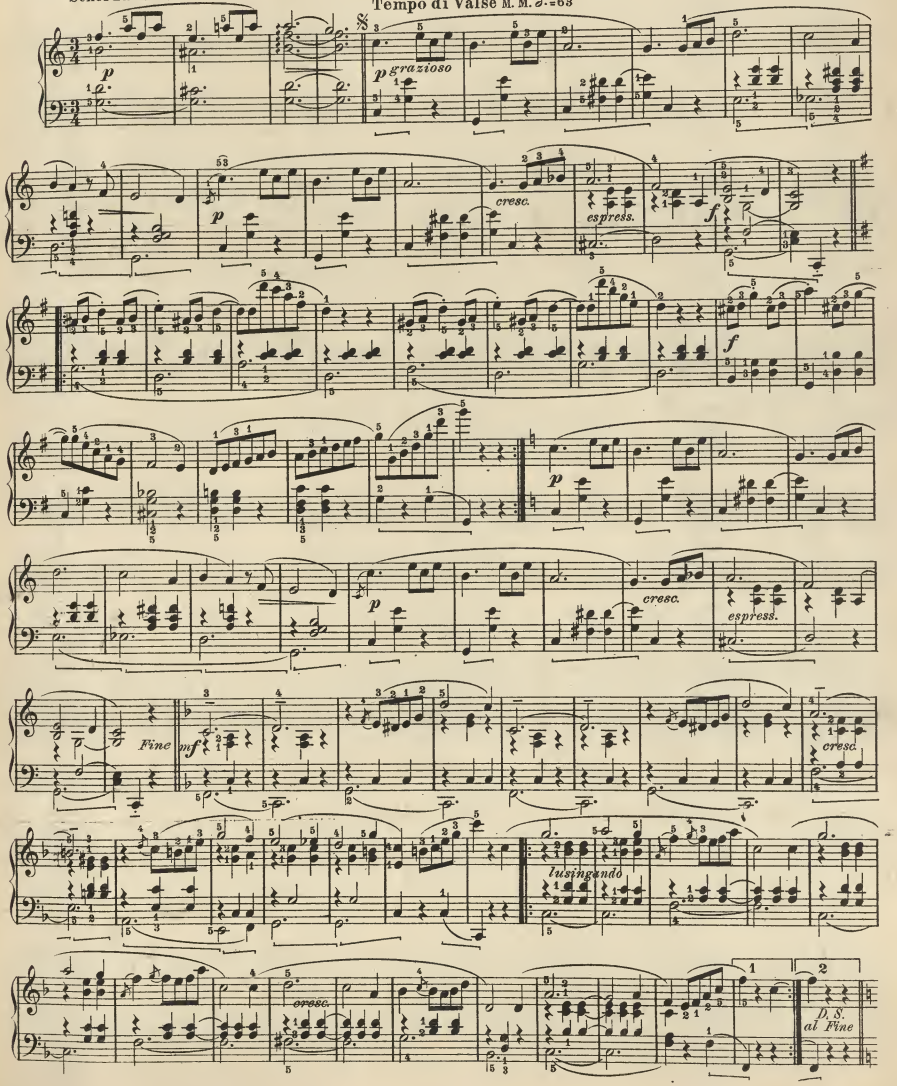
PSYCHE

PETITE VALSE

G. GRAF

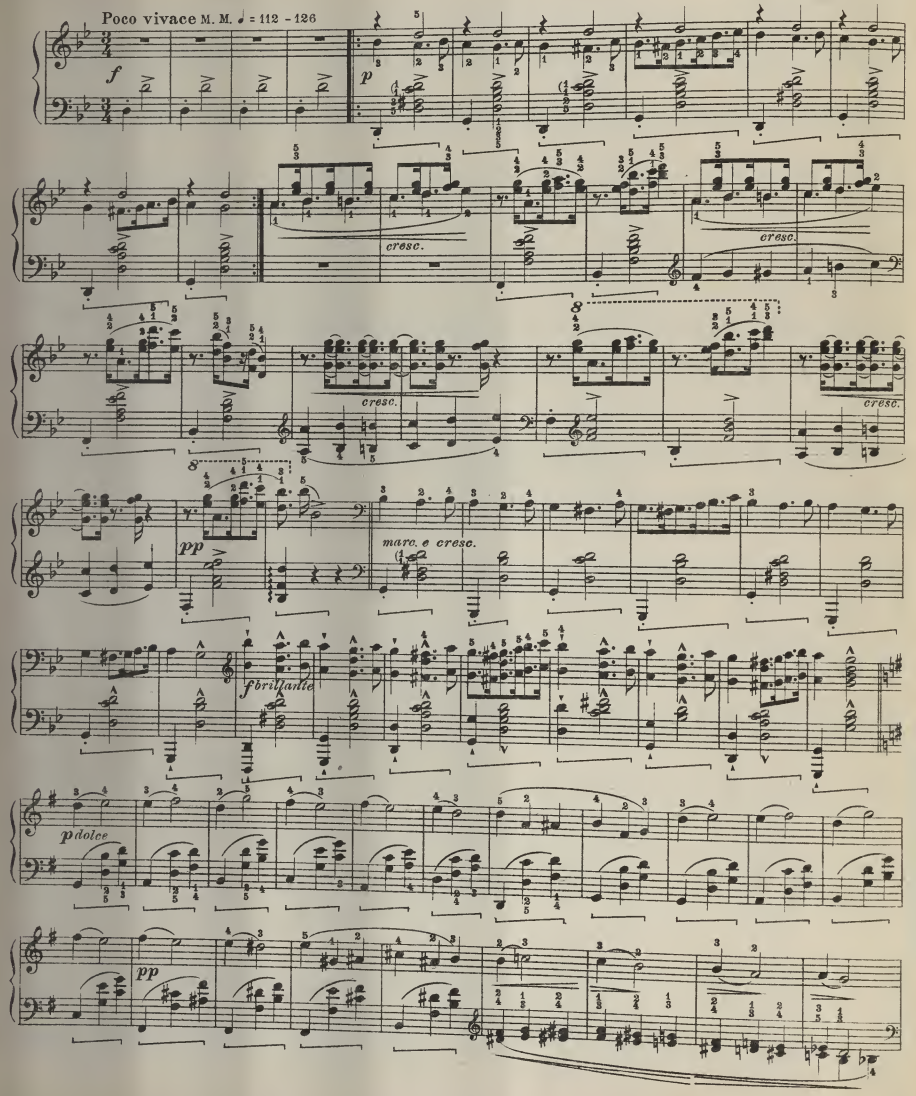
Scherzando

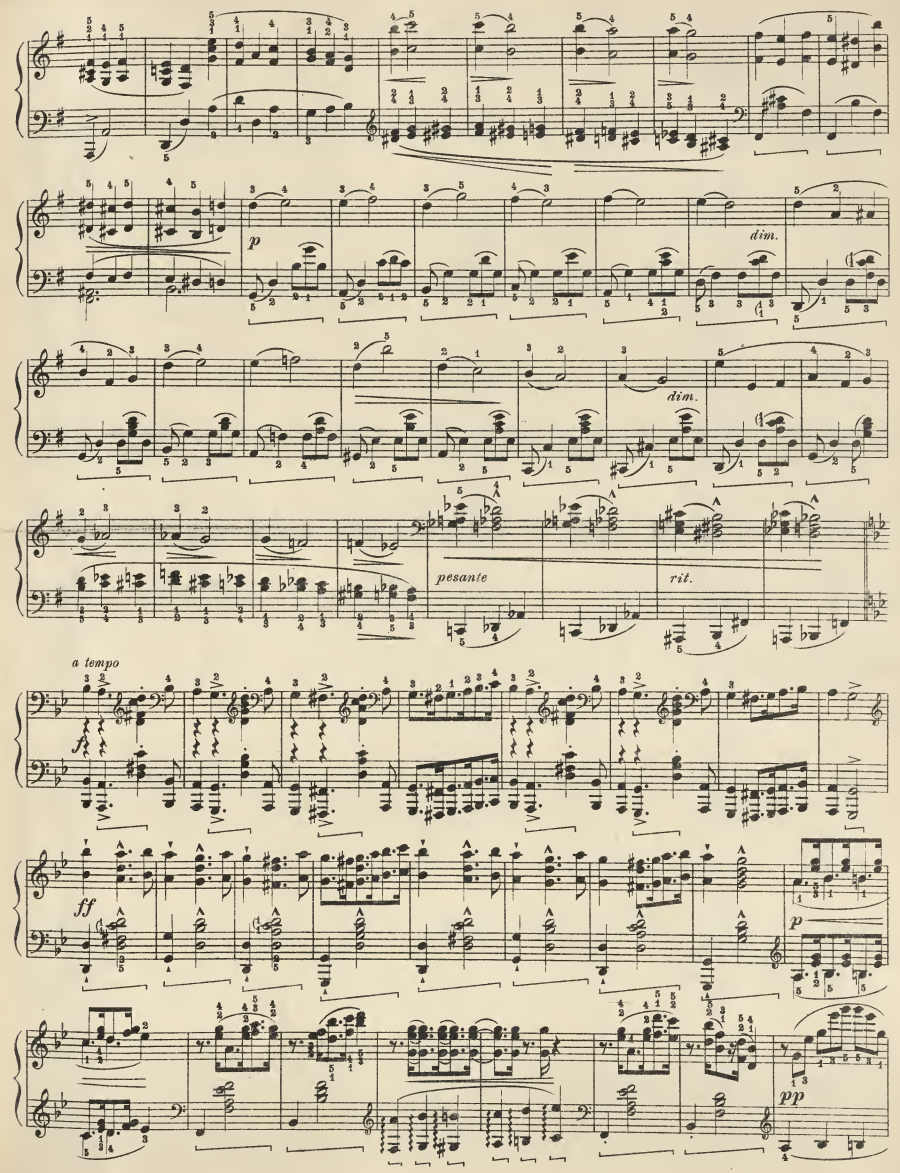
Tempo di Valse M.M. ♩.=68

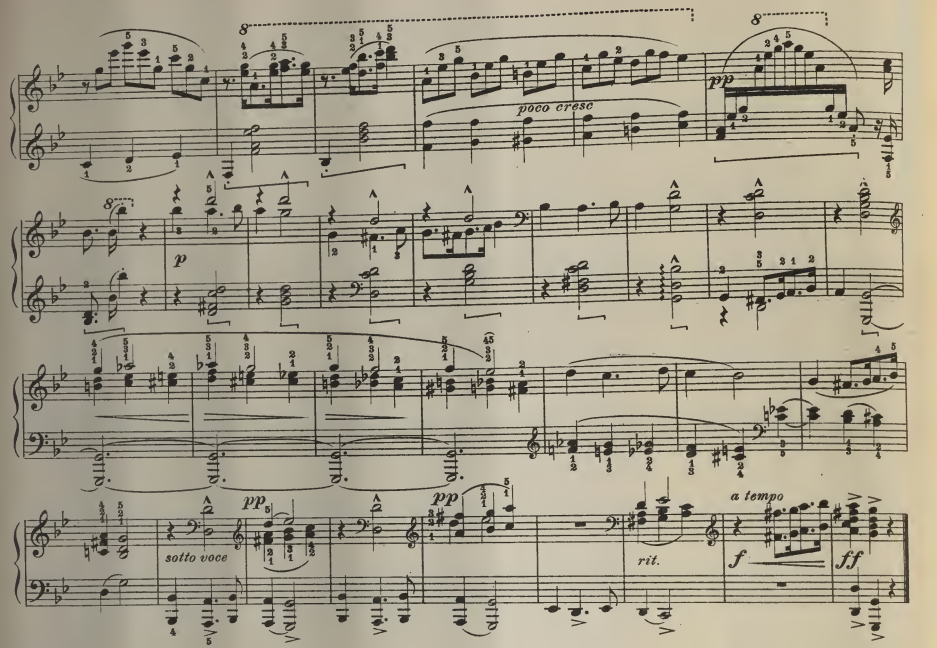


FIRST MAZURKA

C. SAINT-SAËNS, Op. 21



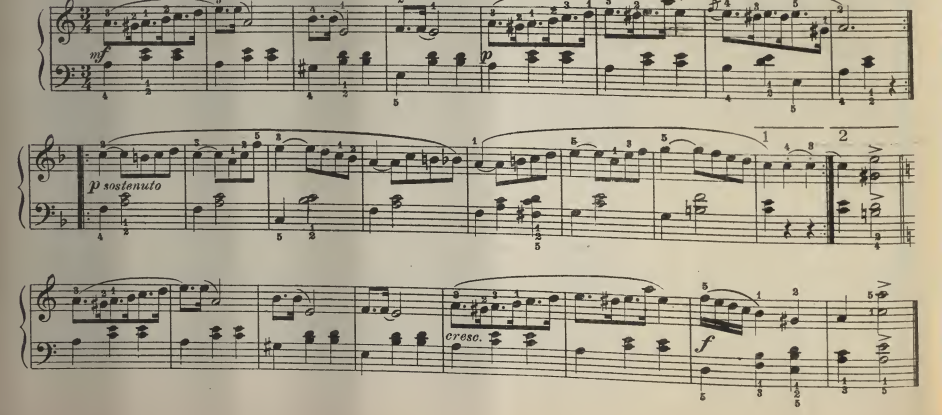




IN THE GYPSIES' TENT

Tempo di Mazurka M. M. ♩ = 120

MARIE CROSBY

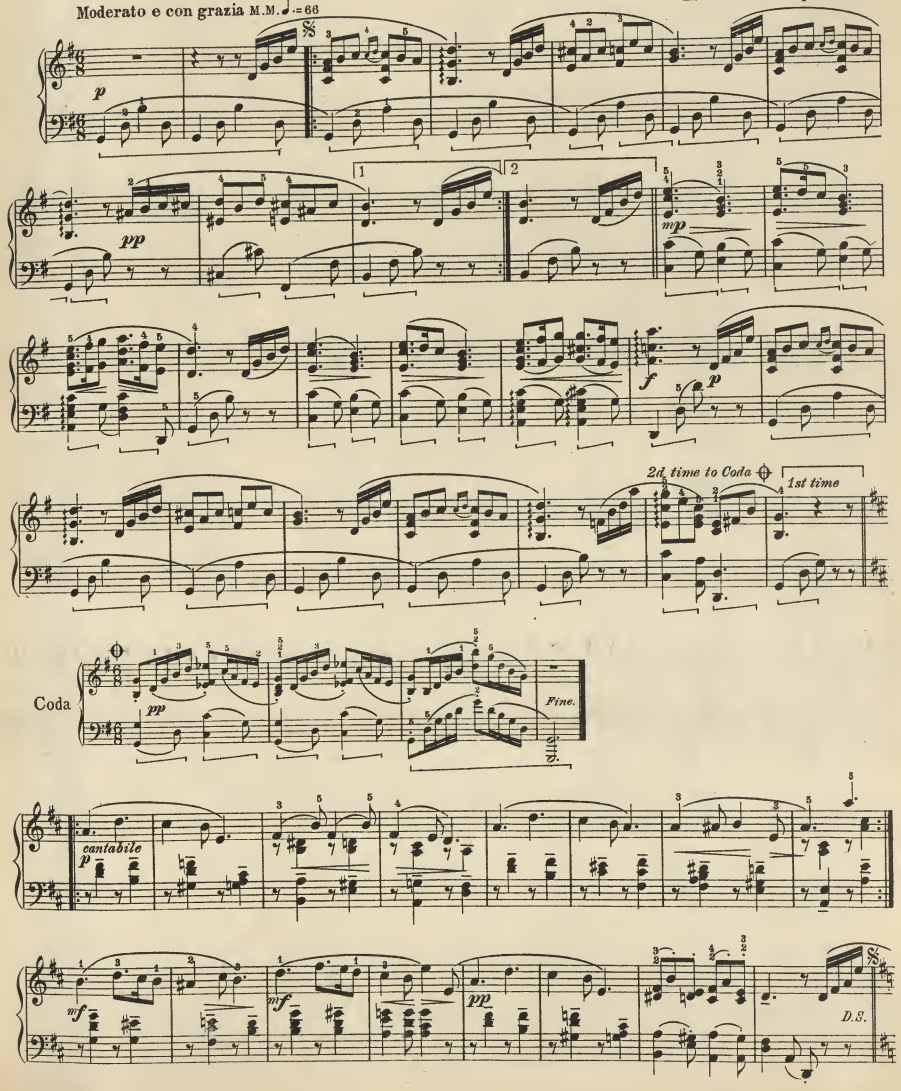


AT FLOOD TIDE

DEN FLUSS HINAB

L. SCHYTTE, Op. 22, No. 5

Moderato e con grazia M.M. ♩ = 66

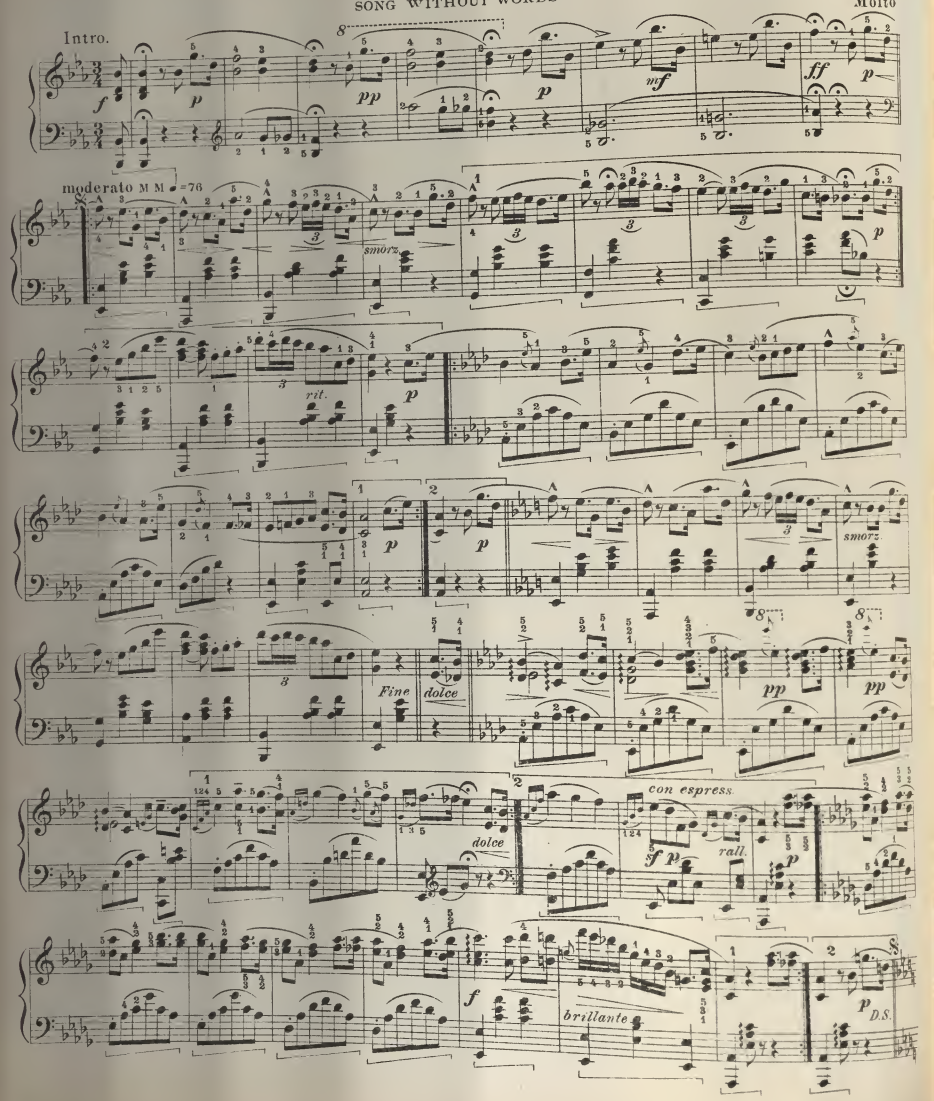


IN THE ROSE ARBOR

(In Försters Rosenlaube)

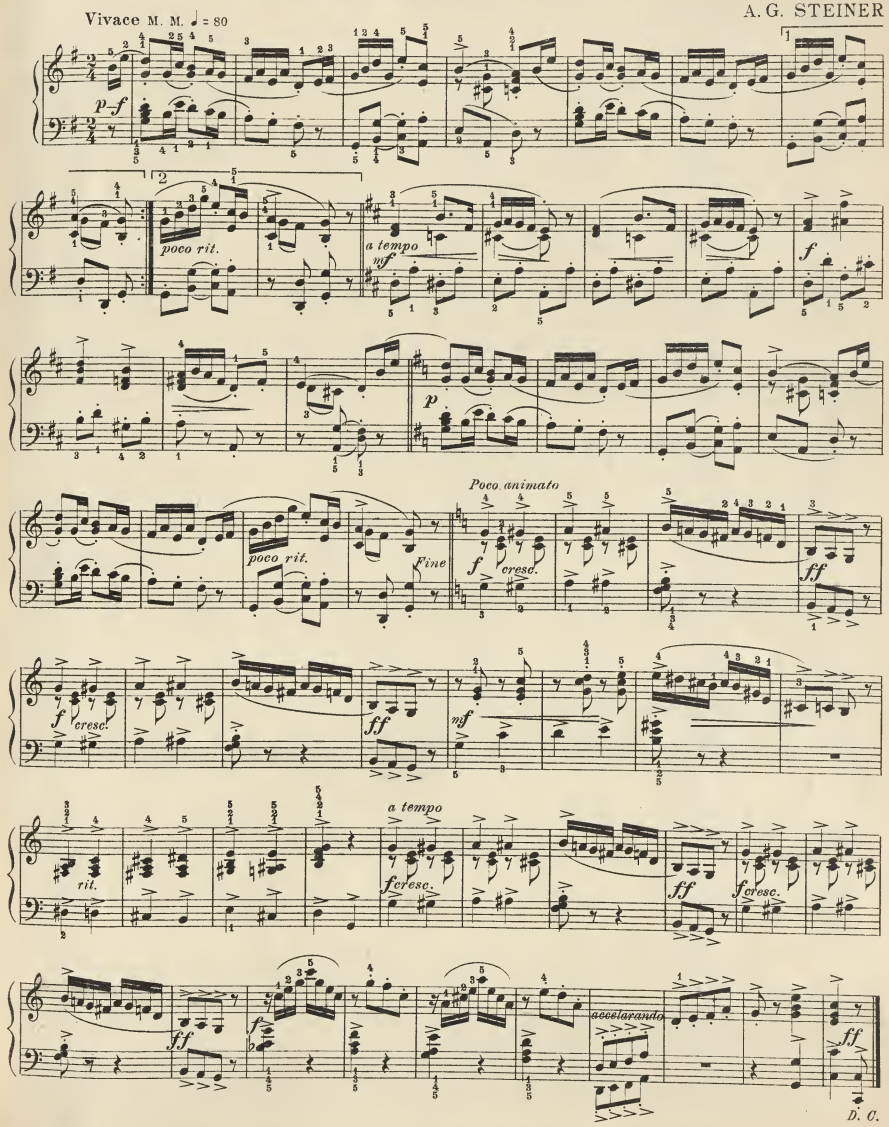
SONG WITHOUT WORDS

ADOLPH JÄCKEL



DANSE ROCOCO

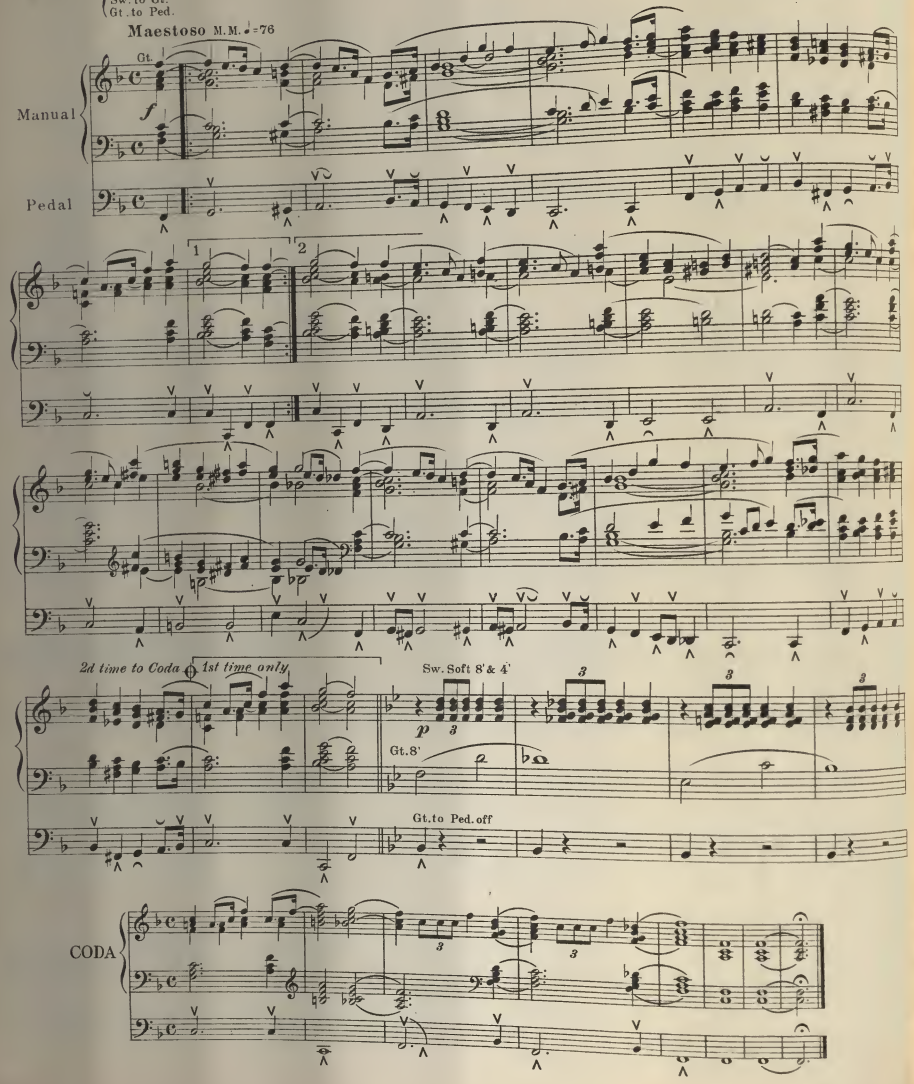
A. G. STEINER

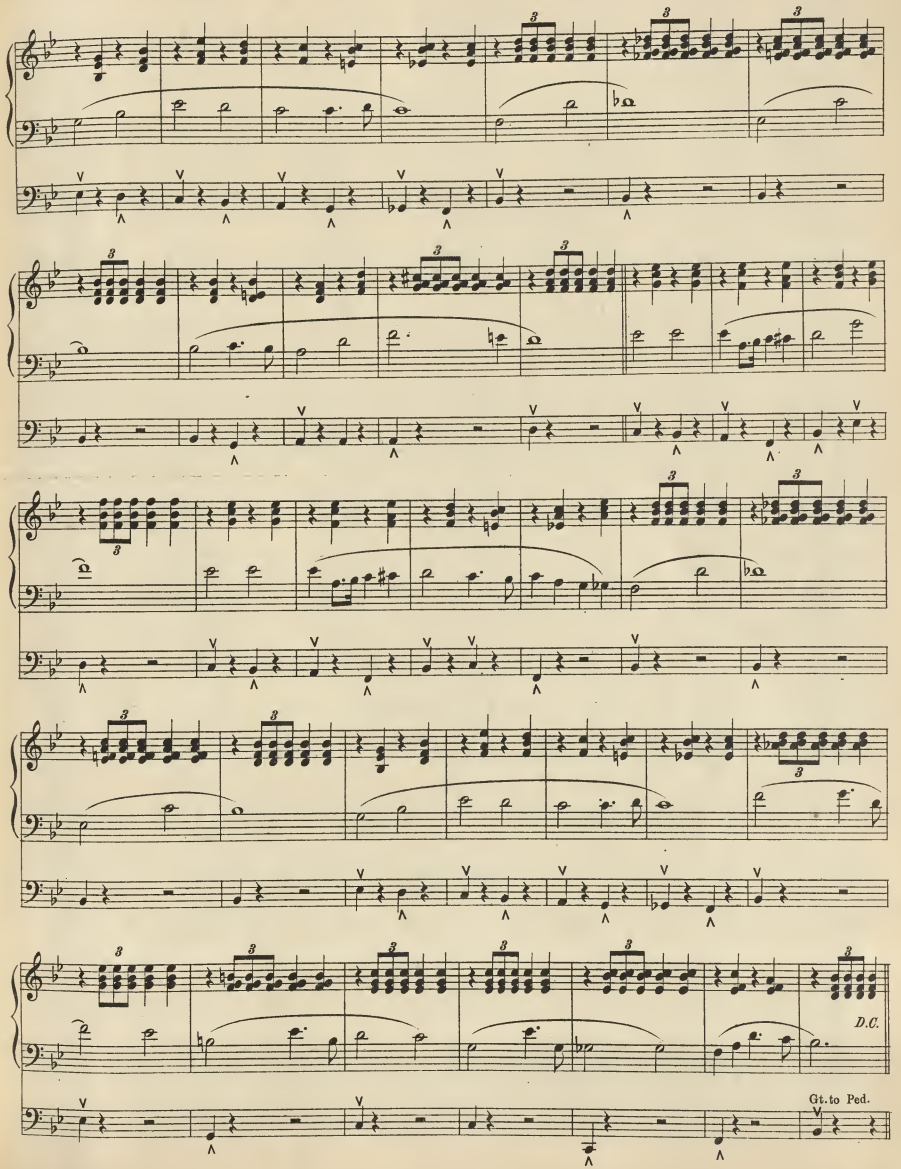


FESTAL MARCH

Registration: Gt. Full, Sw. Full, Ped. Full, Sw. to Gt., Gt. to Ped.

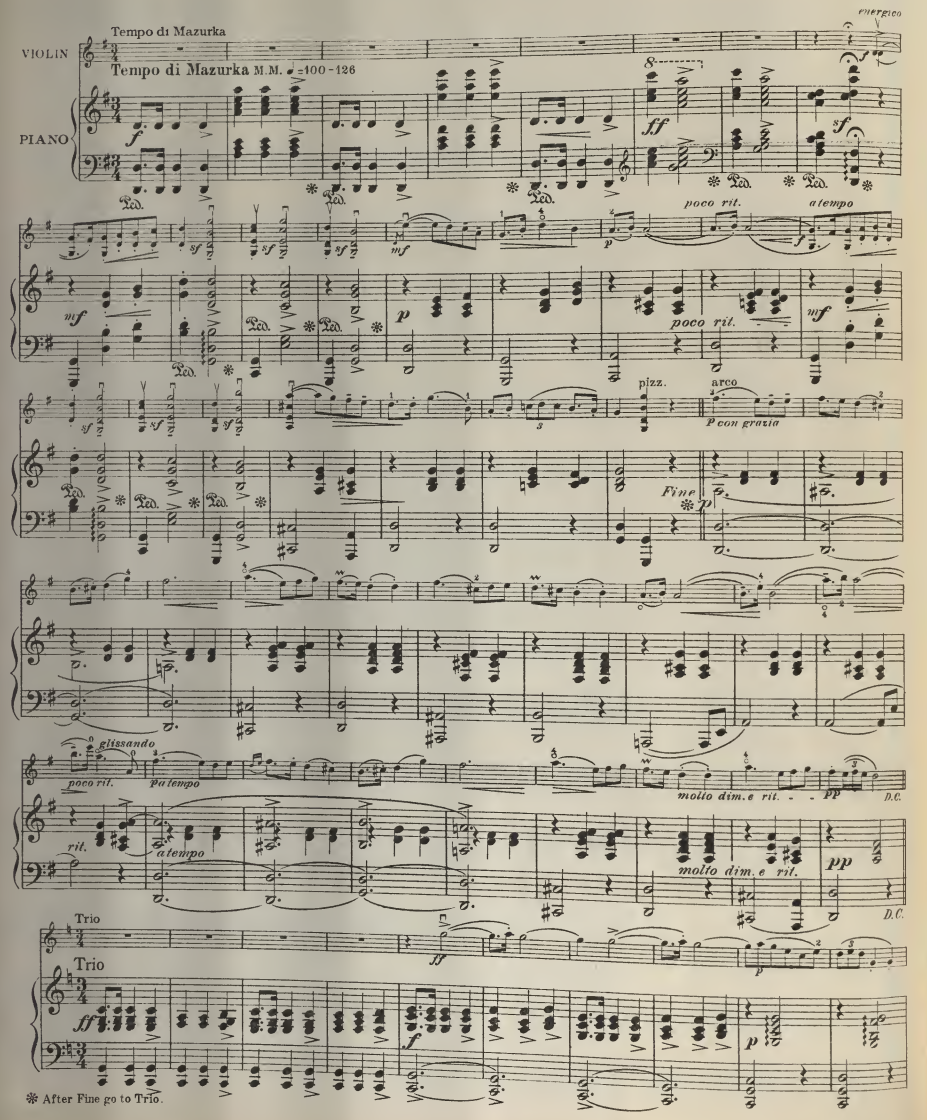
E. R. KROEGER, Op. 67, № 8

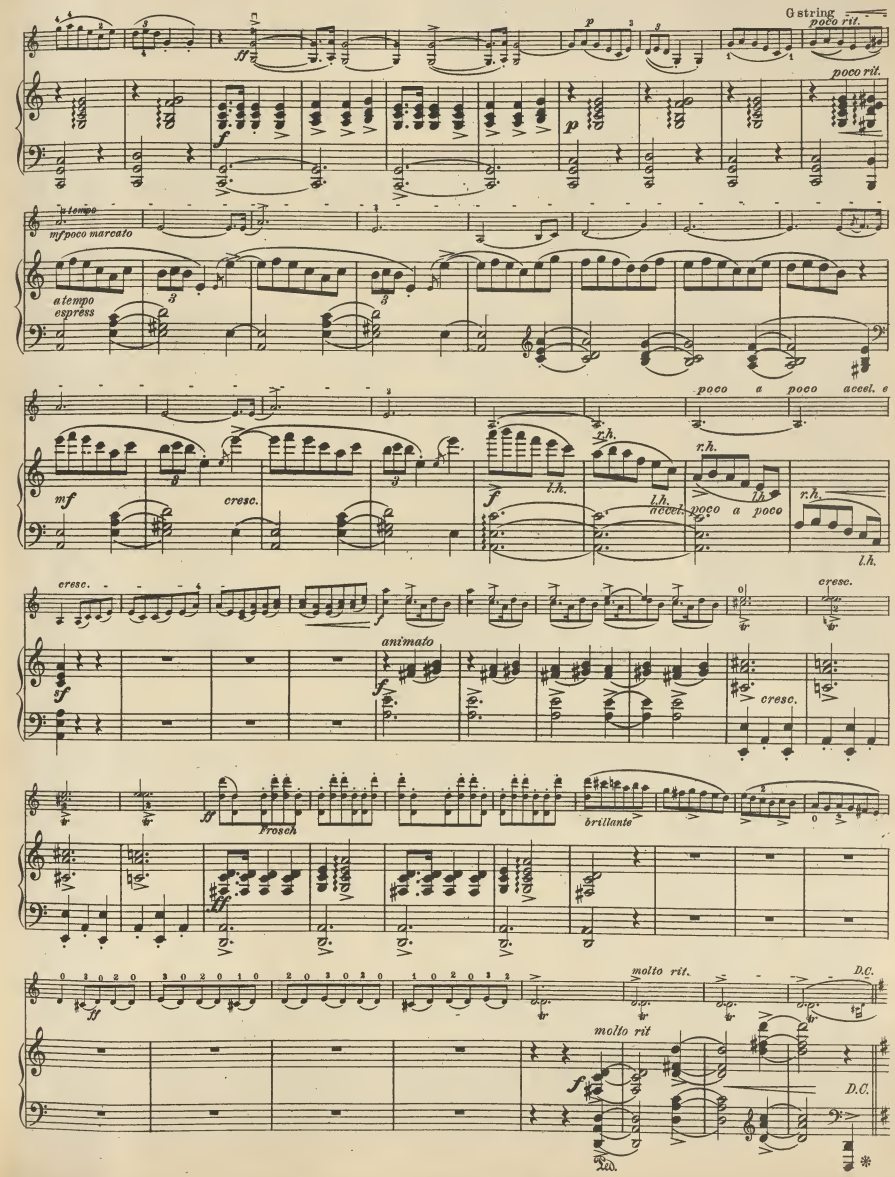




MAZURKA

E. MLYNARSKI





A DUTCH LULLABY

R. M. STULTS

ELLA BROES VAN HEEKEREN

Andante

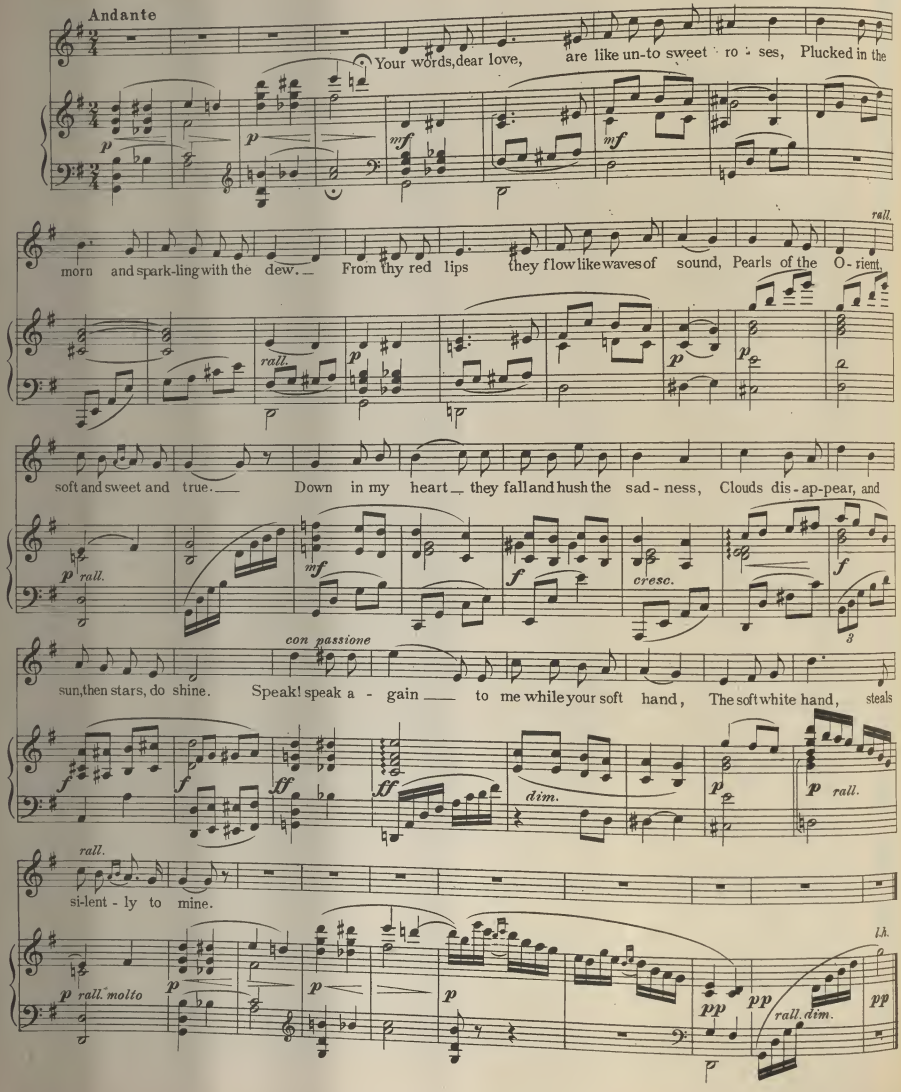
Andante grazioso

Far o - ver the wa - ter so blue and deep The lit - tle Dutch ba-bies are go - ing to sleep; Bright yel - low tu - lips are nod-ding their heads And fluff-y young ducks are safe in their beds, While slow - ly the wind-mills go whirl - ing a - round, Go whirl - ing a - round, go whirl - ing a - round.

Far o - ver the wa-ters the sails are furled, And the stars peep out on a sleep - y world; The moo-cows moo soft - ly be - neath the trees, And the white sheep drowse in the eve - ning breeze, While slow-ly the wind-mills go whirl-ing a-round Go whirl - ing a - round Go whirl - ing a - round. Far o-ver the wa-ter comes down the night, Fad-ing and fad-ing the sil - v'ry light, While storks on their nests stand white and tall, And o - ver the tree-tops the shad - ows fall While soft - ly the wind-mills go whirl - ing a-round Go whirl - ing a - round go whirl - ing a - round

SPEAK! SPEAK AGAIN!

CARLO MINETTI



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

[Mr. Corey's years of experience in conducting this Department designed to assist Teachers and Self-Help Students to a better understanding of vexing technical and pedagogical problems enables him to treat different subjects with profit and interest to our readers. Mr. Corey is continually engaged in teaching and is thus familiar with the practical needs of the teacher.—THE EDITOR.]

BECOMING AN ACCOMPLISHED MUSICIAN.

"I am able to play, and do play the fifth grade semi-classics, but know absolutely nothing about theory, i. e., harmony, fugue, etc. When I wish to memorize a piece, I repeat it until I catch on. What would you advise me to do in order to become an accomplished musician, as I cannot afford a teacher?"

The solving of the question of how to become an accomplished musician lies almost entirely with the individual. Of course, a good teacher is an absolute essential in training the hands for technic, and is invaluable in taking charge of a course of systematic study. But in spite of this, many who have been deprived of this advantage have accomplished more in musicianship than the majority of those who have been denied nothing. The musical world is full of pupils who are not genuinely interested in their work. They think they are, but to the real worker they are highly amusing. Most students do nothing in their art outside of what they get in their teacher's studio. You may be sure that they will not come to much. It is those who make every item of information they can gather, no matter from what source, count for something, that become good musicians. There are many music teachers who are in reality among the least informed people in the community, so far as the musical world is concerned. They cannot sustain a conversation on any musical topic for five minutes with dozens of amateurs who make no pretensions to being musicians. If your interest is alert, and you have a retentive memory, and are a good reader, you can pick up an enormous amount of information that will be invaluable to you in the development of musicianship. Read the musical magazines and papers as much as you can, and in addition to this gradually accumulate a library of books, each of which you should thoroughly digest, however, and not merely purchase for ornamental purposes, as is the habit with many. It is the information that you make your own that is going to count. For your harmony you can take up "The First Year in Theory," by Skinner, making your study as thorough as possible. Indeed, in working without a teacher you will find it necessary to go through the book at least twice. The second time over you will find many mistakes in your earlier exercises that you had not the experience to notice when you first wrote them. Do nothing with counterpoint until this is finished. For fugue simply read all you can find about the fugue and its analysis. By working industriously, as I have suggested, you will be surprised at your advance in general knowledge and information at the end of a year.

THE MUSICAL HORIZON.

"I am very anxious to finish in music, but sometimes I think my ambition is misdirected. I studied music several years ago, but dropped it until last season, when I resumed lessons. I am studying sixth-grade music, and it does not seem very difficult for me, but still I cannot "pick up" an ordinary piece of about the third grade and play it with ease. I cannot even play for the Sunday-school without practicing hard on the songs. I think I need sight reading, but my teacher will not let me take it up. All the spare time I have I must put on the exercises she gives me, but my fingers are stiff, and I am also unable to play octaves with wrist motion. Still my teacher only gives me scales played slowly for technic.

"Is it necessary to memorize every piece I take? I memorize easily, but forget quickly if I do not keep up my practice. Is this an unusual experience?

"Can you suggest any book that would be of any benefit to me, either in technic or harmony? Should I take up the study of harmony?"

There is no such thing as finishing in music. The phrase is a popular absurdity. Even musicians who have become world-renowned often go and study with acknowledged experts. The nearer finishing you are, the farther from it. In other words, the horizon is limitless. Mendelssohn said, near the end of his life, that the horizon was just beginning to open up before his eyes. Moszkowski says, that in order to become a musician of the very first rank, fifteen years of unremitting and uninterrupted study are necessary. There is no limit to possible attainment.

If, as you say, you cannot play a Sunday-school tune, which at most would not be more than second grade, without hard practice, and yet are studying sixth grade music, you must be studying beyond your ability. If you are working with a teacher, however, you will have to rely on him, or if dissatisfied try another. It would be impossible for me to grade you without a personal examination. Neither could I assign you technic. As long as you are studying you owe it to your teacher to follow his directions. If his instructions are not worth carrying out, why are you studying? I see no reason why you should not, however, practice sight reading if you do so during your spare time, and do not encroach upon the time you have promised him for working on the lessons he has assigned. For remarks on memorizing and harmony, see elsewhere in this department. The amount that you memorize is entirely a matter for individual decision.

MEMORY FALLIBLE.

"Can you explain why pupils who have studied and memorized compositions will forget them if allowed to lay them aside for a little while, and when asked to play them, even with the music before them, fail miserably? It troubles me, and I wonder if my teaching is in any way at fault, and what I can do to correct the fault."

For exactly the same reason that a student so soon forgets the last poem he learned for rhetorical exercises. No one remembers either poem or music verbatim for long at a time, unless it is kept constantly in practice. Even those who make a business of playing in public have to constantly keep their music in rehearsal, in same manner as an actor has to keep reviewing his lines.

From the early stages of his study career the pupil should be taught what a repertoire is, that he should prepare such a repertoire, and that he should keep it in constant readiness for immediate use. Of course, at the beginning, his repertoire will of necessity be very small, consisting, perhaps, of only three or four pieces. These, however, should not be allowed to lapse. As he advances in efficiency his repertoire may be increased gradually, but it never should consist of so many pieces that it interferes with his regular practice. A repertoire should never be a burden. As time goes on he can drop certain of his pieces, replacing them, however, with others. The number of pieces in a repertoire should depend on the ability of the student to memorize and retain. Capacity varies greatly along this line. One of the evils of the one lesson a week plan is, that it does not permit time in which to hear the repertoire reviewed. At least two of them should be heard each week as a stimulus to the pupil to keep up his repertoire. It is a good plan to appoint one hour each week in which all the pupils of a class may gather and play over their repertoires to one another. THE ROUND TABLE would be glad to hear the result of such an hour that may have been tried by any teacher. The great pianists generally prepare the repertoire for their winter seasons during the summer. They play nothing but these during the season, and the majority of their pieces they play throughout their lives.

A BOOK FOR BEGINNERS.

"Will you please tell me what books to use in giving lessons to a beginner? Would it be well to begin with the Standard Graded Course, as that is what I had my instruction from? Please tell me how to teach the names of the keys?"

The Standard Course progresses rather rapidly for all pupils. Very bright ones might have no difficulty, but with others the teacher is supposed to exercise his judgment as to the use of supplementary material. When good judgment is used, however, in this regard the book is most admirable. For an absolute beginner I would recommend that you use "First Steps in Pianoforte Study." It is capitally arranged for this purpose. After the pupil has finished this let him take up the first book of the Standard Course, omitting preliminaries. This will not only serve as an excellent review, but he will now have no trouble with the latter half of the book. In studies and pieces that are difficult for a student his attention is likely to be so taken up with deciphering the notes and learning them that he neglects the position and free condition of his hands. Use the review of the easier numbers in the Standard Course to correct this.

Teach the keys one at a time as they may occur in the instruction book. The student should have no trouble in remembering them, as they are introduced so gradually, especially if you make it a point to ask the name of the key as you begin any piece. In this way they will learn to associate each signature with its proper key. When the scales are first learned they should be taken in their natural order of succession, and each signature thoroughly understood and memorized.

MEASURE CONFUSION.

"I profit so much every month from your department that I again make bold to ask for advice.

"1. What would you suggest as the most profitable manner of teaching the Kunz Canons?

"2. By what means can you get pupils to interpret music, so that they can compose stories on pieces they have studied?

"3. I find difficulty in getting some pupils to distinguish time by ear. For example, when 3/4 time is taken at a quick tempo they mistake it for 6/8. Could you make any suggestions?

"4. Why are the majority backward in making use of the staccato touch?"

1. I am not an ardent believer in the utility of the Kunz Canons. They are too mature in conception for children. If used as finger exercises the pupil is so engaged in their becoming complexity that he forgets to look after his finger motions. They are too brief to be of interest to play, and hence contrapuntal study can better be pursued elsewhere. You will find a discussion of the Kunz Canons in THE ROUND TABLE departments of November, 1907, and February, 1908.

2. You will rarely find the originating faculty sufficiently developed in children for this. They look to the older people to tell them stories. I think you will find it necessary to take the lead in this yourself.

3. In 3/4 measure there is by rights a strong accent every three beats, in 6/8 measure only every six beats. You can only teach them to feel this, and even then there will be confusion. Even experienced musicianship sometimes errs in this point. There are many compositions in 3/4 that would better have been written in 6/8 measure.

4. Many teachers believe that the staccato touch should not be taught until a good control over the hands in legato position has been obtained. If you will also look back over your work and think how difficult it is to teach finger motions, you will doubtless note that learning staccato is no more so, although it seems so when taken up, from the fact that some facility having been acquired, more is expected.

PROGRAMS.

"The letters and answers in the TEACHERS' ROUND TABLE are of great interest to me, and many things that have puzzled me have been therein explained.

"Will you kindly suggest a program of good pieces, ranging from the sixth to the seventh and eighth grades? I can play difficult music, but as I live in a small town I have no opportunity to keep in touch with the musical world. I would like something brilliant, and if you will kindly give suggestions as to their rendering I shall greatly appreciate the favor."

THE ROUND TABLE is glad of your appreciation and thanks you for it, but is very sorry that space will not at present permit of a detailed interpretative analysis of a program of pieces such as you desire. However, THE ROUND TABLE can refer you to a source that will provide you with just the information you desire, and in a most satisfactory form. Procure a copy of "Descriptive Analyses of Piano Works," by E. B. Perry. It contains full descriptions of fifty-three standard piano compositions, with many suggestions as to their effective performance, as well as three or four essays on matters connected with musical performance. I will suggest for you a program of pieces which you will find ably treated in this book:

Beethoven: Sonata Pathetique, Op. 13.
Schubert: Impromptu in B flat, Op. 142, No. 3.
Chopin: Ballade in A flat, Op. 47.
Chopin: Nocturne. Op. 37, No. 2.
Chopin: Waltz in A flat, Op. 42.
Rubinstein: Barcarolle in G major.
Rubinstein: Kammenoi-Ostrow, No. 22.
Weber-Kullak: Lutzow's Wilde Jagd, Op. 111, No. 4.
Schubert-Liszt: Hark! Hark! the Lark.
Liszt: Second Ballade.
Wagner-Liszt: Tannhauser March.

The fourth, fifth and sixth volumes of "The Musician," by Ridley Prentice, will also give you copious directions for the performance of many classical pieces. You will find it very valuable.

CLUMSY THUMB.

"1. Can you suggest a remedy for overcoming the clumsy thumb, so that it may have an easier action? It is so difficult to teach pupils to play scale passages smoothly and evenly.

"2. Another trouble arises from pupils not striking chords simultaneously, the left hand slightly preceding the right. This difficulty is especially marked when the right hand has a legato melody accompanied by left hand chords.

"3. Why do many pupils forget their old pieces so easily?"

1. Hold one key down with the second finger. Fix the thumb in playing condition, the point turned in toward the hand. This will force the thumb to keep a position well away from the hand. Exercise it with up and down motions for a few moments at a time for several weeks, until the muscles have become both strong and flexible. Also let it strike keys under the hand, reaching as far as possible without turning the hand. For example, holding E with the third finger, let the thumb strike C and F in alternation. Arrange other similar exercises. This, if practiced thoroughly, ought to accomplish your purpose.

2. Practice striking both hands together on a table, counting two, making the impact exactly simultaneous. In same manner go through the movements of a five-finger exercise with pure finger motion in the right hand, and strike, as it were, chords with the left. Do not allow the sound made on the table by one hand anticipate that made by the other. Then practice in same manner on the keyboard, and a substantial improvement will soon be noticed.

3. You will find your third question answered in another column of this department.

STARTING LATE IN LIFE.

"Being a constant reader of THE ETUDE, I would like you to let me know if a young man of thirty, with a great love for music, could learn to play reasonably well if he should have a good teacher and patience to study for ten years, and practice two hours a day? Nothing gives me greater pleasure than practice."

I know no reason why you should not accomplish very satisfactory results, granted that you have a reasonable amount of talent. Two hours a day for ten years, with a great love for music to start with, ought to count for much. The greatest difficulty a person of thirty will have to contend with will be the hardened condition of the muscles and ligaments. The probability is that you would be unable to acquire sufficient facility to perform music of the highest grade of difficulty, but as this is the condition of things with the majority of players you may hope, at least, to accomplish enough to afford you the greatest satisfaction. If you can become expert enough to play music of the fifth grade of difficulty you will have opened up an enormous field of music for your enjoyment. You will rarely be called upon to play anything more difficult in your average experience.

SCALES FOR BEGINNERS.

"1. How much scale work should be given a pupil in the first grade?

"2. When should students begin to write the scales?

"3. Is it well to use much extra material with first and second-grade pupils who are using the Standard Course?"

1. Pupils should first learn to play the scales in one octave, each hand separately; afterward both hands together. Much attention should be given to right finger conditions and motions during this critical period. Most pupils will acquire this much scale work during the first grade. Some will even do more, and begin their practice in two octaves.

2. As soon as they begin to learn them. In writing, however, they should be taught how to construct, and not merely to copy them. Children can be easily taught to construct the scales as they write them, without referring to any model.

3. This will depend on the ability of the pupil. The extra material should be made as pleasing as possible, and thoroughly learned before new work is taken up. You can always retain the interest of your pupil better by giving supplementary pieces. One of the advantages of the Standard Course is that it is in comparatively small books, and the pupil is not so likely to get tired before having finished each of them. If you never give a new piece except when the one previously assigned is thoroughly learned you will, I think, find that the extra material question will take care of itself as you progress.

TECHNIQUE AND THE STUDENT.

BY HARVEY B. GAUL.

MOUSSORGSKY, the Russian composer, who bids fair to have his name etched with the immortals, was a man teeming with ideas musical. His correspondence was, to a great degree, relative to music, and, being a modernist of the extreme type, whatever he had to say was given an attentive ear by the students of St. Petersburg.

In his biography, Moussorgsky says in his characteristic manner: "Tell me why, when I hear young painters and sculptors talking, I can follow their thoughts, understand their opinions and aims, but I seldom hear them speak of technique except in cases where it is absolutely necessary. When, on the contrary, I happen to be with musicians, I rarely hear one vital thought; you would say they were on school benches; they know only techniuqe and terms of the trade. Is the art of music so young that it is necessary to study it in this childish fashion?"

Painters and sculptors rarely talk technique. The result is the great desideratum with these men, and technique is but a means to that end. Authors chat about their own or the other fellow's writings. To them the work is what counts, not the method. The nearest they come to talking about technique is when they discuss a literary man's "style," while style is a blood relation to technique, yet there is a vast difference.

It is, as Moussorgsky says, musicians who are forever prattling about technique—you join a clique after a concert, say the recital of some famous pianist or violinist—the talk will invariably drift in one channel. It will be on method, rendition and the much-mooted technique. Rarely will the conversation be of the composer or composers who have supplied the interpretive material. More musicians are interpreters than creators, *i. e.*, composers. To be sure, an artist in a way is an interpreter in that he puts nature upon canvas. His mediums, however, are vastly different. They call for originality in treatment, so that in many respects he is a creator.

What the musician ofttimes needs, and the student always, is a larger vision—a right focus—and to know there is something more than technique, important as that is. One should try to know the ideas of our great composers and interpreters.

Von Bülow once said: "When I make a mistake every one notices it, but when Rubinstein makes one nobody pays attention." One was a matter of technique, the other a matter of depth and feeling. What matters it whether these great men make mistakes or not?—one was a technician, the other an emotionalist. Each achieved the great result in his own peculiar fashion; that is all we have to consider. Each had ideas and ideals and each consummated them.

Who would dream of talking of the technique of Wagner, of Michael Angelo, or of Tennyson? One might think of technique in connection with Reger, Whistler or Mæterlinck, but never the first three masters.

"Music is of all arts the most universal in its appeal. 'From the heart it has come, to the heart it shall penetrate,' wrote Beethoven on the Mass in D, and all true music may take these words for its maxim."—*W. H. Hadow.*

SOME HELPFUL TEACHING QUESTIONS ANSWERED.

BY EVA HIGGINS MARSH.

SHALL the child count aloud? Yes, always, until time becomes a part of his inner consciousness, and *true proportion* an automatic thing. But counting aloud does not always remedy what is called "poor time." A sense of rhythmic, or regular recurrence of any accented portion, alone can do that. Many pupils, young and old, *count to their playing.* When the *relative value* of notes is realized, he will unconsciously "keep time" and audible counting will be found unnecessary and undesirable when he lapses into uneven and jerky playing. Count all new or difficult work aloud. Good time alone does not make music, however, though the emphasis put upon it by many would lead us to think so. If you want tone, expressive and musical, melody or temperament, in addition, do not insist upon a mechanical count. Singing the count on the other hand is often a help in gaining expressive and sympathetic tone, beeause song seems to be the first and natural way of expressing musical feeling.

How much practice shall I require of a child?

With two lessons a week, a child from seven to eight years of age, twenty to thirty minutes a day. This may be *gradually* inereased to an hour. A child from third to eighth grades in school may do from one to one and a half hours. An adult pupil, with no school duties, not less than three or more than four.

How shall the time be divided?

One-half hour.—Finger work, 10 minutes; regular study, including daily review, 20 minutes.

One hour.—Scales, etc., 10 minutes; studies, 20 minutes (on one or two days use this 20 minutes for review); new lesson and necessary review, 30 minutes.

DIVISION I.

Three to four hours.—Scales, 30 minutes; studies, 60 minutes; review. 30 minutes.

DIVISION II.

Three to four hours.—Pieces, 60 minutes; sight reading, 15 minutes; sonatas, etc., 45 minutes; memorizing and review, 15 to 45 minutes.

Give pieces, however, your freshest thought at the beginning of either practice division.

Shall pupil play anything outside his lesson, popular music for instance?

If the pupil will do anything and do it carefully, outside of practice hour, encourage it. Encorage song accompaniments, duos, but watch carefully for any bad habits that may come from playing too much uncriticized work.

Shall he always practice slowly?

Practice slowly, yes; but play slowly, no. *Study* at slow tempo, gradually increasing until proper speed is reached. If any inaccuracies creep in, reduce tempo. Children must be watched very carefully on this point. Guard against playing a piece too much to see what it sounds like. Every well-learned piece requires some slow practice *forever.*

The teacher's attitude toward the pupil's work is important. Know what you want, and why; know that you get it, and the pupil will feel it worth while to practice. Give judicious praise, but never flatter. Be honest. Every child has in his heart knows how much he really deserves. Train him to require as much of himself as you require of him. in accuracy, in methods of study in tone and expression. Is correct fingering of any assistance? Follow it. Do printed marks stand for anything? See them. Is the playing steady and even or fast and jerky? Does he hear these things? If not, he must be trained to listen and know for himself.

Look. Think. Play. Listen. How many look and play, then think and never listen at all. To do this properly the piece must be carefully analyzed and intelligently subdivided, studied slowly, phrase by phrase, or two and four measures at a time, until each part presents no particular difficulty. Leave velocity to be a gradual attainment and the last detail to be considered.

Bach said: "The fingers on thy hand are as good as mine." Not true, strictly, but a good basis to work on. Thus may the child learn what will be of inestimable value in any pursuit, the habit of intelligent, consistent, regular work.

The Use of the Sound Reproducing Machine in Vocal Instruction and Musical Education

A Symposium to Which Many of the Leading Vocal Teachers of the Day Have Contributed

WHEN the art of printing came into existence the makers of fine manuscripts buried in their monastic cells, the scriveners on the street corners and the notaries in their offices all declared the printing press a ruinous invention. But Gutenberg's machine, the strong right arm of a coming civilization, was not to be held back by prejudice and conservatism. Modern scientists have devised not only a means of retaining the thoughts of men but their voices and their music as well.

The stylus, with which the ancients slowly and laboriously carved the products of the human intellect upon stone, has its modern prototype in the stylus of the sound recording and reproducing machine.

So great and so wonderful have been the improvements in this art that its educational significance, especially for musicians, can no longer remain ignored. The instrument that was once regarded as an interesting curiosity or as a dispensable toy is now becoming an important factor in the advance of civilization. That it will have as far reaching an effect as the printing press is doubtful. Its opportunity is more restricted.

A wonderful industry has already been created for the manufacture of sound reproducing machines. (One factory alone in Camden, New Jersey employs twenty-eight hundred people.) Millions of dollars are invested in the manufacture of talking machines and records. There is every indication that this industry has become a permanent one, and that the sound-reproducing machine is far from being a transient fad, but has come to stay. It is therefore incumbent upon music teachers to consider the relation of the machine to their professional work.

No machine can ever take the place of a living, active instructor. A machine, however, may be used as a valuable adjunct in education. The record is really a kind of acoustical picture. Imagine how barren the study of geography would be without maps. Not even a Ruskin or an Irving could make a word picture that would have the definiteness of a photograph. The word picture might connote more, but there would still be something lacking which only a photograph or a fine painting could reveal. Word pictures of music are valuable and necessary, but they cannot compare with the sound pictures which the good sound reproducing machines make available.

The sound reproducing machine should augment the interest of the pupil very greatly. The idea that musical mechanical machines will lessen the necessity for good music teachers is about as foolish and untenable as the old fashioned idea that the automobile would put an end to the demand for horses. There is a place for everything and the sound reproducing machine has its place. Records of orchestral works and of the playing of the best bands may be reproduced in the teacher's studio with surprisingly good effect. This is particularly valuable for the teacher living at a distance from the large metropolitan centres where large orchestral works may be heard. It is now even possible to hear an entire opera such as "I Pagliacci," with a company of artists and an orchestra from the world famous Grand Opera House, "La Scala," Milan, the whole performance being directed in person by the composer, Leoncavallo.

The recent improvements in the best machines have done away with the "blast" or rasping sounds that used to mar some records. Only in the records of ensemble work employing more than four voices does any deficiency become apparent in the best machines of the day. No doubt time will remedy even this defect as hundreds of thousands of dollars are being spent annually upon ceaseless experimentation.

The sound reproducing machine should also be of direct financial value to the teacher. Parents who have been deprived of a musical education are encouraged to give their children an understanding of the great masterpieces. The interest in music of the better class is developed.

Thus from Edison's simple yet marvelous discovery of a few decades ago, has grown a great industry The apparatus with a little needle tracing its way through the grooves made on a cylinder coated with tin foil and making squeaky little noises that could with difficulty be identified as reproductions of the human voice, has now developed into a class of instruments that store sounds and reflect them at will. The fragile wax cylinder has been supplanted with durable disks and cylinders.

As the civilization of ancient Egypt went down into the Pyramids to be exhumed thousands of years later, so are the voices of our great thinkers, scientists, orators, actors and singers being preserved for future generations. What if the sound reproducing machine had been invented centuries ago? We could now listen to the living voices of Rameses instead of regarding a ghastly mummy; we could hear from the lips of Sophocles, Cæsar, Dante, Milton, Shakespeare and Washington the vital thoughts of their day; the marvelous interpretations of Malibran, Jenny Lind, Parapa Rosa, Carlotta Patti. and the great singers of the old Italian school could be heard at will; we might even hear Bach at the harpsichord, or Beethoven at his specially constructed piano; the playing of Liszt, Rubinstein, Henselt, Chopin. Paganini and Taussig would no longer remain a memory to future generations. It is only by such comparisons that we can realize the significance of the sound reproducing machine. and musicians should recognize it as an adjunct which must be reckoned with in the future scheme of musical education. Even a prima donna like Geraldine Farrar is now employing the sound reproducing machine to study the interpretation of her rôles from the standpoint of other great artists.

In the study of languages the sound reproducing machine is also of immense value. Here there is a teacher who will repeat the phrase time and time again without exasperation. Its value to the singer who desires to master several foreign languages is undeniable.

It is not unlikely that the names of Thomas Alvah Edison, Emil Berliner (the inventor of the basic patents of the disk machine), and Eldridge R. Johnson (the President of the Victor Talking Machine Company, who, through his inventive ingenuity, executive ability and high artistic ideals, has given the greatest impetus to the art) will some day rank with the great educators of all time.

In order to ascertain the opinions of representative voice teachers upon the value of the sound reproducing machine as a direct adjunct to voice teaching, we sent out the following questions:

Do you think that the sound reproducing machine, in its present condition, is likely to cultivate an artificial, possibly disagreeable tone quality, if used by the voice pupils?

Do you think that records of the great opera singers might cause affectation on the part of pupils?

Do you think that the sound reproducing machine would militate against original thinking so necessary to true vocal progress?

Both sides of the question are presented in the following unbiased replies. For obvious reasons we have employed the term "sound-reproducing machine" to apply to machines of all manufacturers. The teacher who favors the use of such machines should urge his patrons to purchase the best instrument obtainable, as the poorer instruments are no more or less than ludicrous parodies on the better ones.

Karleton Hackett.

There is a great benefit for the pupil in intelligent use of sound reproducing machines. There are great numbers of our students who have heard only three or four of the standard operas, and consequently have no idea of what the singing of opera really means. To hear the great arias sung by the masters of singing is a most valuable form of study, and gives to many an opportunity they could have in no other way to understand some of the possibilities of the voice and the laws of interpretation. Of course, this is liable to abuse, as is any good thing but used understandingly the phonograph is of great practical and artistic value. It has no place in the work of the young student; it is for the singer well advanced to aid him in interpretation.

Mr. Herbert Wilber Greene.

Acknowledging your request for my participation in a symposium "on the *possibility* of the sound reproducing machine as an adjunct for the voice teacher" will say that it seems to me, in view of recent achievements of the vocal profession, that the subject word should be *progress* instead of *possibility.*

I have been in a number of the prominent New York studios this winter, and found sound reproducing machines employed as a part of the regular teaching equipment. In my own experience one of my most ambitious students has used fine records as a model in the study of the principal arias, and found them of the greatest value. In the December issue of THE ETUDE, in the year 1903, under the caption of "The Phonograph as an Aid to Singing," George Cecil wrote, strongly advocating their use. In the November issue of 1905 the subject was treated at a greater length by the present writer. I would suggest that THE ETUDE readers, who have those numbers on their files, review them.

The time is surely coming when singers will be greatly aided by being able to secure and put on the machine records, not only of arias, but of all songs both in the secular and sacred repertory, that are favorable either for program, church or teaching purposes.

By W. R. C. Latson, M.D., Editor "Health Culture" Magazine.

The sound reproducing machine can do 'some wonderful things, but—it cannot do everything. The best sound reproducing records of the human voice can reproduce melody, tempo, approximate pronunciation, dynamics, phrasing—in short, style. But they cannot reproduce, to the satisfaction of the critical ear, tone quality or vowel shading.

To the professional singer who uses comparative records of the same vocal selection as a means of more critically determining the most effective rendition, the sound reproducing machine cannot but be valuable.

Again, to the student under the care of a competent master, a study of high-class records will undoubtedly do much to establish tone ideals of style and treatment. Should such study lead to any affectation or exaggeration, or should the student imitate any undesirable mannerism of the singer who made the record, the master would naturally perceive and correct such errors before injury could be done.

When, however, we consider the use of the sound reproducing machine by the student working without a master, the case is different. Here much depends upon the temperament and capacity of the student. The young man or woman possessed of a voice of good quality, a fine ear and some degree of mimetic ability, would be practically sure to imitate, if only in small degree, the quality of the instrument; and that voice would be injured.

Dudley Buck, Jr.

The following are my answers to your questions:

I think the use of the sound reproducing machine might tend to produce poor tone quality. In fact I do not see how it is at all possible for either of these instruments, in their present lack of perfection, to be of any aid to the voice student so far as sensuous beauty of sound is concerned. On the other hand, I think the sound reproducing machine might be of aid in many ways, *i. e.,* it would teach phrasing. show what vocal effects were, what it meant to enunciate well, what legato singing was, etc. I also fail to see how it could be detrimental to original thinking. It is certainly true that in any kind of work we first learn by imitation, but the person who thinks does not stop at imitating, but allows his personality to enter his work, and thus becomes a creator.

Louis Arthur Russell.

Regarding question relating to sound reproducing machine in Voice Teaching.

That the sound reproducing machine can be made useful in the teaching of interpretation appears to me beyond question. Just how, when. and with whom it should be used is a matter requiring great discrimination on the part of the teacher.

I have never yet heard a sound reproducing machine record that could be looked upon as representing a perfectly clear tone; the auxiliary sounds with which even the best intruments are more or less tainted require dismissal from the mind of the keen-eared listener before real pleasure can be derived from the hearing.

On the other hand, the singer whose ear is not keen enough to realize these by-tones, but hears the sound as a complete and more or less perfect (or satisfactory) quality, is, of course, not being benefited by the hearing of the record.

The student singer needs a *model* tone quality for his guidance, and that has not yet been produced by the sound reproducing machine.

It is, however, also beyond question that the hearing of "good" records made by the singing of first-class artists can be made very useful in the matter of interpretation study, for these records generally aim at the best, giving excellent report of the emotional content of the aria, tempo, dynamic nuance, etc.

So rigid a model, however, taking into consideration nothing of the individuality of the listener, and answering no questions, lacks much of the pedagogic import which students are seeking, and it appears to me that a student who places any great reliance upon a sound reproducing machine for his models would be subjecting himself to a variety of influences, not all of which are good.

Again: For the average student of singing to attempt to imitate the sound reproducing machine records of the great singers of the day would produce many sad results; for such a class of study would surely result in superficial, and more or less artificial, imitation. Yet, when a singer knows, we may say thoroughly, an aria, it would be likely to aid him somewhat in interpretation, if he has not already had good coaching in the matter. To hear a sound reproducing machine record of an aria, as sung by an artist whose interpretation might be looked upon as authoritative, would surely be a valuable aid; and when one has reached a high plane of excellence in personal work, the hearing through a sound reproducing machine of various interpretations of one's own repertory would be a valuable process of study. This latter class of study, taking it for granted that the student is advanced as regards his individuality in singing, and is looking for a broadening in music culture, which is obtained only by the placing of one's own mind alongside of others, also implies the personal ability required in all "comparative processes" of study.

I consider the sound reproducing machine, in its present condition of perfection, or imperfection, as not being adapted for the general use of teachers with students in the early phases of voice culture, tone placement, color, and general vocal control; yet an occasional reference to a good sound reproducing machine record might be of value to the student for the exemplification of certain principles being presented to the young singer.

Another thought presents itself with respect to the use of the sound reproducing machine in voice teaching, and that is the making of records from the student's own voice, comparing the various results from time to time, noting defects, irregularities (unevenness), etc. This use of the sound reproducing machine, however, presents a number of difficulties, largely summed up as the result of the inability of the teacher to so adjust conditions of machine and singer as to get what we know as a good record. However, the average result might prove beneficial, and not extremely expensive.

There is a certain amount of imperfection of vocal tone which displays itself very markedly through a record and it might be well in many cases to make apparent to the student through the sound reproducing machine his most glaring defects.

(To be Continued.)

THE FORCE OF HABIT.

BY FAY SIMMONS DAVIS.

"Habit" may be a small word, but it stands for much. Carlyle says that it is "the source of all the working and learning in the world." Every successful man faces a day of hard things; his mental and physical resources are tested to the utmost, and with each test comes greater strength. Why? Because he *finishes* each *thing completely before he begins* the next. He has formed the habit of using "method" and "system" in his work.

To the young musician, method and system are just as necessary for his success as is his knowledge of music. There are bad methods and bad systems. It is up to him to choose only the best, then live by them and teach them, and so regulate his affairs that he no longer is classed with the harum-scarum player of old, who never knew where to find his music; who never sent in his bills for the correct number of lessons, and who gave his pupils any kind of a piece—regardless of their needs, but just because it was a "piece."

The musicians who succeed also form the habit of replacing the weak points in their natures (the same as in their music) by strong ones. They have grown self-controlled and self-reliant through their constant effort to become men of power, irrespective of their artistic influence. The seeds of strength which they have sown within themselves have developed into plants of usefulness, and these have multiplied by constant care and pruning.

The good habits which count for success are many. Let me touch upon a few. There is the habit of doing some *one* thing *well*, and doing it with originality and force. Don't copy someone else. Keep your own individuality. You may be sparkling with ideas of unsuspected value. Remember that "it has ever been the man with an idea who has changed the face of Christendom."

There is the habit of being "punctual." I once had in my choir the possessor of a contralto beautiful voice who was never on time for rehearsal. The drawbridge was always "down, so that her car couldn't pass through" or else some other circumstance prevented. At any rate, she was always late; so that at the end of the year she was recommended to make her positively last farewell appearance, and another singer was engaged whose virtues of promptness reinforced her musical ones.

"Every correct, orderly, and graphic musical work of art possesses for its fundamental law the same rule on which our physical and intellectual life is based—namely, *unity*, with its absolutely necessary *contrast;* and again, the solution of this contrast into the former unity."—*Dr. M. Hauptmann.*

THE IMPORTANCE OF ACCENTS, RHYTHM AND PHRASING.

BY THOMAS J. LENNON.

The study of Rhythm in music is not generally appreciated, nor is it likely to be, unless the student is awakened to the inexhaustible possibilities of rhythm. Rhythm, which many call "time," embraces dynamics (accents), but there is this important difference; "time" is the regular repetition of accents, but rhythm, while it uses this regular repetition as one form, has other almost inexhaustible forms.

An intelligent, discriminating, tasteful application of the rhythmical idea results in definite and delightful phrases. In this term Phrasing which naturally includes all the preceding terms, *i. e.*, "time," accent" and "rhythm," we have the secret of the artist; and if players and singers studied more the inner meaning of the subjects represented by these terms—and it is a deep study —there would be less need to go to a professional "coach" for "points."

Some may say that it is all marked in the notation, but it is not; if it were one performer would play as well as another, given the same technical proficiency. Dancers, acrobats, jugglers, magicians and actors, must move in correct rhythm else they are bunglers.

The speaking of the artistic actor or orator is almost on an exact parallel with the performing of an artistic musician. A phrase in music is divisible into three parts: its opening or attack, its middle or medium, and its finish or final. In speaking, and also singing, almost every utterance is divisible likewise; consequently, many speakers and actors, notably the leading man in a "wild-cat" drama, will roll his initial "r's" with more effort than he expends in rolling a cigarette. Other speakers will unduly prolong the middle sounds of their utterances, and, in consequence, become sing-songers. But the "finals" are carefully observed by but very few, and these are usually finished speakers.

Once, however, the writer attended a funeral service, and after the ceremonies were finished, the mourners and sympathizers were being consoled by a singer with a good voice, singing, "Heaven Is My Home." His respect for the "finals" received a shock when he heard it rendered so: "Heaven-a, is-a my-a home-a;" no wonder the sympathizers burst into tears.

In 1833, in a Court of England, there was a copyright case being tried, and Cooke, the composer, was called as an expert witness. Sir James Scarlett, the examining lawyer, asked Cooke what he meant by saying that the two melodies were alike but different.

"What do you mean by that?" said Sir James.

"What I said," answered Cooke, "was that the notes in the two arrangements are the same, but with a different accent, one being in common, the other in triple, time; consequently the position of the accented notes is different in the two copies."

"What is musical accent?" inquired Sir James.

"My terms for teaching music are a guinea a lesson," said Cooke, to the amusement of the spectators.

"I don't want to know your terms for teaching;" here Sir James became somewhat ruffled; "I want you to explain to His Lordship, the Judge, and to the jury what is 'musical accent.' Can you see it?"

"No."

"Can you feel it?"

"Well, a musician can," slowly replied Cooke.

The question was again asked, and Cooke was required to give a direct answer.

"Will you explain to his lordship and the jury," interposed Sir James, "who are not supposed to know anything about music the meaning of what you call accent?"

Cooke replied: "Musical accent is emphasis laid on a certain note, just in the same manner as you would lay stress on any word when speaking, in order to make yourself better understood. Let me give you an illustration, Sir James. If I were to say, 'You are a *jackass,*' the accent rests on jackass; but if instead I said, '*You* are a jackass,' it rests on you, Sir James; and I have no doubt the gentlemen of the jury will corroborate me."

HANDEL'S TESTY DISPOSITION.

Handel was much given to flying into eccentric rages, though he was not a wholly unkind man. He knew his power, says a biographer, as every genius knows his power, and it is not surprising that he was thought to be overproud and egotistical. He would deal out torrents of abuse when "things vos mixed," to understand which one required an intimate acquaintance with at least four languages,—English, French, German, and Italian. Yet these rages, it has been said, were the healthy outbursts of a great mind, not morbid, jealous feelings.

Such fits of wrath led to amusing scenes. Handel thundered and roared at Cuzzoni when she refused to sing an air he had written for her, and she did so only from fear lest he should give effect to his threat to throw her out of the window.

Again, he administered a thorough rating to a chorister named Jansen, who had assured Handel that he could sing at sight.

"You schoundrel!" yelled Handel, shaking his fist underneath the nose of the frightened chorister. "V'at do you mean by delling me dot you could sing at sight?"

"So I can, sir," stammered Jansen, completely unnerved; "but not at first sight, sir."

In 1753, in the Lenten season, a minor canon from the cathedral of Gloucester offered his services to Handel. His offer was accepted, and he was employed in the choruses. Not satisfied with this department, the canon requested leave to sing a solo, that his voice might appear to more advantage. This request was also granted; but he executed his solo so little to the satisfaction of the audience that, to his great mortification, he was violently hissed.

When the performance was over, Handel, who for once was not in a rage came to the unfortunate and said, "I am very, very, sorry for you, my dear sir, but go back to your church in de country. God will forgif you for your bad singing; dese wicked beoples in London, dey will not forgif you.—*The Sunday Magazine.*

"If a dance tune—with that divine power of which music as an art is capable —succeeds in seizing a moment of the inner life, and if it expresses in lord and brilliant tones the feelings that remained mute during the ball—then it has fulfilled a noble mission, and such tunes may never be forgotten and may grow deep into the human heart."—*Eduard Hanslick.*

VOICE DEPARTMENT

PARTICULARLY INTERESTING ARTICLES SELECTED FROM VARIOUS SOURCES

Editor for April, Mr. J. Harry Wheeler

MADAME ALBANI ON ORATORIO SINGING.

"One of the main points to be remembered is that the solos in an oratorio must be sung with due regard for the religious character of the work —one may say almost with devotional fervor—and that it is chiefly in this respect that singing in oratorio differs so widely from singing in opera. The very atmosphere, if I may call it so, that envelops an oratorio in no way resembles the mental atmosphere surrounding an opera, and this, of course, is as it should be.

"There are artists, however, who apparently overlook the fact, or may never have been quite aware of it. As a result they render a solo in, we will say, 'Elijah' or 'The Messiah' more or less in the spirit in which they sing in opera before the glare of footlights and in an atmosphere that is wholly artificial.

GENIUS AND THE NEED FOR HARD WORK.

"Let me assure you," she went on quickly, "that there is not one branch of art in which success can be achieved without hard work, preliminary and otherwise—not one.

"Genius has been defined as 'an immense capacity for taking pains.' The secret of success on the concert platform, given the necessary qualifications, is an immense capacity for hard, steady and continuous work, and, even when what you call 'success' has been achieved, the artist must go on plodding, must throw his (or her) heart and soul into the work, and let nothing whatever interfere.

"Oratorio may, in a sense, need less work than opera, for fewer rehearsals are needed. Yet, while you find one artist fully qualified to sing solos in, let us say, 'The Messiah' or 'Elijah,' you find several who are competent to sing in opera and achieve success.

EARLY TEACHING NEEDED.

"One point I would impress on all students of music, instrumentalists as well as vocalists, is the extreme importance of early musical tuition. That statement I make in direct opposition to the theories now advanced by those teachers of music who try to demonstrate that early tuition often proves in the end to have been detrimental.

"Let it be remembered, however, that even early tuition must be of the best. Nothing is more to be deprecated than the practice of 'grounding' a student with an incompetent teacher in the belief that all will be well if the services of a first-rate teacher are secured when the student has made some progress.

"What the first-rate teacher has to do in such cases usually is to unteach all that has been taught, and then start the pupil again from the very beginning, but in the right way."

"With regard more particularly to oratorio singing, should the student practice rapidly or slowly?"

"He may be *taught* rapidly, but he ought to *practice* slowly, persistently and perseveringly. As you have questioned me upon it, you might emphasize that point. In addition, he should study not only the notes, as some students are inclined to do, but all else that has to be learnt—as, for instance, the true inward meaning, the implied feeling and sentiment, and, of course, the words.

"Indeed, I go so far as to maintain that the entire spirit of an oratorio should be slowly and carefully thought out; that the student should strive to become, as it were, obsessed by this spirit, and that finally he should strain every nerve to add to his feeling whatever of personal genius he may possess.

"In the process of working in this way—the only way that can lead to success—he very likely will be tempted to grow discouraged. He must never grow disheartened. He must never allow the least feeling of discouragement to steal over him. He must fight against it, banish it.

"What I say now applies to the study of operatic singing, too; only, as I have already implied, dignity and purity of style are essentials of even greater importance to the singer of oratorio than they are to the operatic artist. And above all, again—devotional fervor.

PRACTICE SLOWLY.

"So far as I am aware, every artist who has made a lasting name, now or in the past, studied and practiced slowly, persistently. Another point I would emphasize is that the student must guard carefully against the acquisition, unconsciously or otherwise, of mannerisms or affectation in any shape.

"Any of our great artists who may be afflicted with mannerisms have succeeded in spite of such mannerisms. Without them they probably would be even finer artists than they are, for anything that in the least approaches affectation is wholly inartistic.

"In addition, the public has, and rightly so, a rooted aversion to anything that resembles affectation in an artist. A cultivated peculiarity denotes a shallow mind.

"Let me say at once that the man who has not a sound constitution ought immediately to abandon any thought he may have entertained of entering the musical or the dramatic profession. Every artist likely to achieve success is by nature highly strung, and the mere physical fatigue engendered by almost incessant travel is enough to shake to pieces the nerves of any highly strung person whose constitution is not of the soundest.

"There are singers of repute who will tell you that in the early days they used to devote half an hour to the mastery of a single phrase of four bars. Yet there are modern masters—I must not give their names—who actually tell their pupils that to spend more than six or eight minutes over a phrase of four bars is waste of time!

"It seems but yesterday that Signor Lamperti—to whom I owe a lifelong debt of gratitude, inasmuch as he was the first to explain to me how absolutely necessary it is to breathe properly—was impressing it upon me that I must devote three whole months to studying a single opera, 'La Sonnambula'—and I did it! 'Once sing that well,' I remember him saying, 'and you will be able to sing anything; and being once able to *sing*, all music will come easily.' And really that remark applies equally to oratorio.

"Let me assure you that the people who hold to the belief that Wagner's music is injurious to the vocal organs, are mistaken. No music of any sort will injure the vocal organs if the student's method of voice production be the right one—the Italian method. On the other hand, instances undoubtedly are on record of Wagner's music having injured the voices of pupils who employed the wrong method when trying to sing it.

"A mistake students often make is what I call the mistake of introspecting —they study themselves, as it were, to see how they are getting on, and are apt to grow despondent if considerable improvement is not clearly noticeable week by week, indeed almost day by day.

"Such phenomenal progress should not be expected, or looked for; yet I have heard of students who, after they had learnt singing for a week or two, tried to master two or more opera parts in a month or so. Should anybody feel surprised when in such cases voices become permanently impaired? It is abuse, not use, of the voice that does harm.

MADAME ALBANI'S EARLY PRECOCITY.

"I am told that at the age of eight I was able to read and play at sight the principal works of Beethoven, Mozart, Haydn, Handel, Gluck and one or two more. But then I had been instructed from the very first by my father, who began my musical education when I was four years of age. As I have remarked upon a previous occasion, 'Any child possessing an ear, a true talent for music, and a voice, should be made familiar very early in life with some of the fine works of the best masters, works whose melodies and breadth of composition accustom the young student to love intuitively all that is best in music—works that gradually raise his or her taste to the elevated level beneath which no true artiste is ever content to remain. These early studies, moreover, widen the perceptions, and in after-life they will prove to have been of incalculable value.'

"Another point in connection with oratorio is this. I would strongly advise the student always to study carefully, and in every way possible, all the traditions that bear either directly or indirectly upon the oratorio that he or she is preparing.

"The intention the composer had in mind at the time of writing ought never to be forgotten while the student is at work. This remark applies equally to opera, when it is essential that in addition the dramatic parts of the character, the vocal intonations, facial expressions, attitudes, and many other details be studied that in oratorio, of course, rarely occur.

"And yet in some respects oratorio needs, I think, nearly as much work, especially *The Messiah.* How impressive *The Messiah* is, how devotional! One can hardly feel surprised at audiences being sometimes quite carried away by it, and I know few things more overwhelming than the sight of the vast concourse at, let us say, the Handel Festival, held there motionless and as it were spell-bound. I think this strikes one particularly upon such an occasion because of the inartificiality of the surroundings."—Basil Tozer in *The Quiver.*

VOCAL TEACHING THEN AND NOW.

BY FRANK J. BENEDICT.

Nor at all in an iconoclastic spirit, but with every respect and, indeed, reverence for past achievements, the writer would like to ask if the old masters of voice culture were really so infinitely superior to our present day workers as some would have us think.

In every department of human activity old standards are being destroyed to make room for newer and better. Gold is being produced from ore formerly considered worthless. Delicate perfumes are being made from coal tar. Beautiful toilet and other useful articles are being manufactured from materials formerly considered worthless. Surgery saves thousands of lives which were formerly considered hopeless. Even the great white plague is losing its terrors when treated by modern methods.

And yet they speak of our best attempts in voice culture as being really hardly worthy of notice at all, as compared with the great Italian masters of the golden age of vocalism. Are all other lines of activity so plainly ahead of their predecessors, and we alone so immeasurably inferior to the teachers of an earlier day? Personally, I am of the opinion that the average vocal teacher of to-day understands his business quite as well as the Chicago gentleman who makes beautiful "pearl" buttons from the hoofs of the ordinary swine of commerce, materials which his mediæval prototype paid to have carted away or destroyed. I am under the impression that we are to-day producing beautiful voices from raw material which the ancient and honorable masters would have declared impossible, or which would have been impossible for them, whether they would have so declared or not.

The fact is, there are still people who see little of interest in what surrounds them, but who yearn to be thrilled by the marvels of some former and long-distant time. Take some foolish tale, for example, like that of Porpora (I believe it was), who gave his pupil a sheet of exercises and told him to practice them for three years. At the expiration of this period he bravely announced to the pupil, "You are now the greatest singer in the world." Imagine such a singer essaying the part of Tristan before a modern audience, or even a recital of Strauss songs. Of course, I am willing to admit that if the pupil in question were a mature musician to begin with, a finished singer, in short, with a marvelously fine voice badly or imperfectly trained, such a course of exercise might be of great benefit. Indeed, it might enable him to warble his little row of sweetly melodic notes with a pleasant quality, and perhaps somewhat better than his compeers of that day and generation. But to quote such a tale to prove that such a teacher, with such a "method," could take the average pupil as we find him in America and make the greatest singer in the world, is really too much!

Great singers there undoubtedly were in those days, judged by the standards of those times, but the standards of to-day call for much that was wholly unknown in the time of Porpora's pupil. True, the masses are still flocking to hear "Lucia" and other favorites of our grandfathers, but to say that such taste represents the modern standard shows a complete lack of appreciation of what is transpiring in this day and age. The fact that the works of Brahms, Strauss, Franz and others are still unknown and unappreciated by the masses, and even by many musicians, does not prove the

inferiority of their work. Neither does the popularity of the tuneful melodies with the "tum, tum" accompaniment of former days prove their superiority.

To enjoy the melodies which charmed our ancestors is little credit to us; scarcely more than instinct so far as the old style of Italian opera is concerned. But he who would appreciate modern works must study deeply, bringing to the task originality, poetic insight and prophetic vision. The vocal teacher of to-day faces a problem which cannot be solved by any three years of exercises, however good or useful they may be.

Would the old singers stand the test before a really critical modern audience of representative musicians? It may be doubted. I well remember standing in line many weary hours to buy tickets for the great Patti, and I firmly held that nothing had appeared like her in these degenerate modern times until I heard Tetrazzini, whose art is of much the same stamp. The folly and meaninglessness of it all came over me with terrific force. The same evening, upon the same stage, the charming modern style of Mary Garden never seemed to appear to better advantage. Such warmth and expressiveness in her tone, such marvelous blending of song and action!

Whatever may be the opinion of any one regarding the "hopelessness" (?) of the present age, vocally, readers of this department in THE ETUDE. month after month, must admit that earnest effort and a good quality of "gray matter" are being expended in the attempt to fathom the mysteries and possibilities of the human voice and its relation to ever-changing, ever-advancing musical art.

While entirely in sympathy with those who treasure up the wisdom of the past, holding in affectionate remembrance our teachers and our teachers' teachers, yet we shall hardly fulfill our destiny if we are content to be forever looking backward.

VOICE TRAINING IN CHORUS CHOIRS.

BY D. A. CLIPPINGER.

PHRASING.

It usually takes the student of singing a long time to learn how to use his light voice effectively. If he be a tenor he is not satisfied unless he is shattering the azure empyrean. If he be a bass he is always trying to add another half-step to the low end of his compass.

Young singers are inclined to think that in order to sing with feeling they must "boil over" continually. The result is a sameness which in a very short time becomes monotonous because there is no evidence of design back of it. It is mechanical, not artistic. It is lacking in the most fundamental principle of interpretation, namely, contrast.

The young singer feels there is nothing he can do with his light voice, and it must be said that in almost every case a good deal of teaching is necessary before he can use his light voice artistically. The reason is that when he sings softly he usually loses all resonance, but also forgets there are such things as consonants. Consequently his soft passages are a meaningless jumble.

When the voice is properly produced, the light voice is as resonant as the heavy voice. There is no reason why the quality should change in a diminuendo when made with the voice any more than when made with the violin. This should be impressed upon singers relentlessly until they are awake to it.

The student must be made to see that soft passages can be made as vital, virile, and dramatic as those that are sung forte. In order to do this there must be not only good tone production, but an intelligent delivery of the text. This means long and careful training on initial and final consonants.

In listening to Mr. George Henschell or Mr. David Bispham in a song recital one is struck with the extent to which they use the light voice and the remarkable effects they produce with it. This should be a lesson to all singers, especially the younger class.

It is only by a right combination of the light and heavy voices that we obtain proportion, unity and climax. A climax is such by comparison and he who persistently uses full voice is never able to produce it. This is so apparent that it needs no argument.

Aside from all artistic considerations there is reason why one should learn the proper use of the light voice, namely, that of saving the voice. No matter how well the voice is produced, it will not stand an indefinite amount of heavy, straight-ahead singing without in some way showing it.

I have spoken previously of legato and sostenuto. There can be no artistic phrasing without these two elements. To these add contrast and we have the basis of interpretation.

Contrast comes as the result of an intelligent concept of the meaning of the text. With this concept the evidence of design will be seen in every word, and contrast is the invariable result. It may come in the power of the tone by way of a crescendo, a diminuendo, or a sforzando. It may come in the tempo, by way of an accelerando, a ritard, or a tempo rubato; or it may come in the tone color through the various qualities from the bright to the somber as the meaning of the words may suggest.

Many of these things may be worked out in choir rehearsals. If a general suggestion might be made to choirs it would be that not enough attention is paid to contrast. There is not enough difference between pp. and ff. It is not easy to get a good pp. It is much more difficult than a forte.

Take a chord and see how softly it can be sung. Get the softest possible tone. Then begin with medium power and diminish to the vanishing point. Do this not once but many times until the tone can be drawn out to the finest thread, or until it vanishes completely. Now begin with the softest possible tone and crescendo to full power. When this can be done, practice the swell, which means a perfect crescendo and a perfect diminuendo with one breath. Seek out for the diminuendo. It usually is too sudden.

One of the most difficult things in singing is to produce a perfectly symmetrical swell. Now apply this to a phrase in which a swell is indicated. To work out contrast in tempo, take a phrase of four or eight measures and sing it with a variety of tempos. Then introduce such contrasts as accelerando, ritard and tempo rubato. Especially should the choir be drilled in accelerando and ritard. It often requires dynamite to get a choir to accelerate. The ritard also needs watching. When this sign appears the tendency is to drop the present rate of speed and take one much slower, whereas there should be an imperceptible abandoning of the tempo. It should be gradually slower, not suddenly.

In conchsion, study well the meaning of the words that you may have something definite to express. When you are clear on the general meaning and character of the composition, study the effects in detail and arrange them with a well-defined idea of proportion. The climax should come near the end of the composition, not the beginning. Use good judgment and the result will be intelligent singing—*The Choir Leader.*

THE FAMOUS PATTI-GERSTER OPERA WAR.

The following amusing account of the "strained relations" between two famous singers is taken from Mr. George P. Upton's recently published "Musical Memories," and is instructive of the ways of the good old times when Col. Mapleson flourished and Patti was in the heydey of her career. Speaking of the Hungarian singer, Gerster, "the most interesting event in this artist's career was the Gerster-Patti war. It was not a very long one, though it reached from Chicago to San Francisco, but it was hot and spectacular while it lasted. The two singers were in the same troupe on one of Mapleson's Western tours and were mortally jealous of each other. Mapleson unwisely incensed Gerster by showing favors to Patti. When they appeared together on the stage Patti would receive a profusion of flowers, some of them official, doubtless, but Gerster would get the most applause, and this so embittered Patti that at last she refused to sing at the same time with her. One day Gerster saw a poster with Patti's name on it larger and blacker than hers, whereupon she disappeared and was not found for two or three days. Patti declared that Gerster had the evil eye, and that when they reached San Francisco she would probably cause an earthquake. Gerster, however, got back handsomely, for when she saw the Governor of Missouri kiss Patti, she quietly observed in Patti's hearing that there was no harm in a man's kissing a woman old enough to be his mother. That settled it. They spoke no more, but regarded each other haughtily from a distance. They traveled in separate cars. When Gerster learned that there was to be an extra concert in Denver, for which she and Patti were billed, she engaged a special train to take her back to New York, and it kept Mapleson occupied a whole day in pacifying her with sympathetic appeals, and direful threats of the courts. Whenever Gerster's name was mentioned, Patti would make the finger sign to avert evil, and Gerster was not slow in devising similar methods of displaying her tender regard for Patti. At last they reached San Francisco, where the two had a picturesque variety of quarrels; but Gerster mercifully spared the city from destruction by looking at it only with her good eye. The eruption was confined to the troupe. It finally died away with low mutterings and occasional splutterings, but the Colonel told me on his return that even then he could feel some of the seismic vibrations, and that the episode was one of the worst he had experienced in a career which was as liable to cyclonic disturbances as a Kansas prairie."

The "Lied" is, both from a poetical and a musical point of view, strictly a specialty of the German muse, and, again, the terms "Sehnsucht" and "Gemuth" (yearning and sentiment), which mark its sphere, and are its lifeblood, are untranslatable, and are peculiar to the German language. Assuredly other nations, too, have their songs, but in nature and character those songs have nothing in common with the "Lied."—*Liszt.*

WHY DO VOICES DIFFER?

Why do voices differ? Why is one man a tenor and another much smaller man a basso? What is the real difference between a contralto and a soprano acuto?

There are two reasons for the difference in quality and compass of various voices. The first reason is anatomical. The person with a large face, broad across the cheek bones and possessed of a wide throat and a large larynx will generally have a voice of low compass and full quality—basso or base baritone, or contralto. Sometimes, however, a singer will utilize in tone production only a portion of his available cavity space, and in that case the tone will be lighter and less full in quality.

Again, the matter is complicated by the fact that the resonance spaces may be large and the larynx small or vice versa.

Then, again, training has a great influence in determining the character of the voice. If the teacher decides that he should train his pupil to be a coloratura soprano he will induce her to imitate the light, high-placed, fluty tone which seems to his ear characteristic of that voice. Many singing masters teach one method to a baritone and another method quite different to a tenor.

Of course, all such training is pernicious. The teacher should not try to make a tenor or a basso or a contralto; he should try to make a singer, and let the pupil's voice develop as it may. If we all produced our voices aright they would differ only as the violin, the viola, the 'cello and the double bass differ from one another in pitch and quality and power. The very wide differences in ordinary speaking voices are due to many causes other than those just mentioned—race, language, occupation, and, more than all, the mental habit.

PHYSICAL EXERCISE FOR SINGERS.

There can be no question that bodily health is of the utmost importance to singers, and, indeed, to all people, and for those who are making a bid for success the old Roman proverb concerning a sound mind in a sound body is one that may well be taken to heart. Good health is of especial importance in the case of opera singers, who are often called upon to perform under circumstances that exact considerable physical endurance. Maurice Renaud, the distinguished singing-actor of the Manhattan Opera House, is a strenuous advocate of fresh air and exercise. In a recent interview he gave the following account of his activities in this respect:

"You know that for two years I have gone to Monte Carlo to sing, and also in search of the beautiful sunshine, but this year I have promised Mr. Hammerstein to stay for the entire season. I admit that the climate here is trying. There are so many days when out-of-door exercise is, for the singer, impossible, and he must depend solely upon gymnastic exercises done within doors to keep himself in good physical condition.

"On a day like this, for instance"—it was a raw, damp day, now raining, now sleeting—"I go through these exercises three or four times at intervals, but they do not have the same mental effect, do not help one to shake off a certain depression caused by the weather, as would out-of-door exercise."

THE SINGING-ACTOR'S ART.

In the course of a most interesting and thought-provoking discussion of the art of the "singing-actor," meaning the operatic singer of the present day, Mr. H. T. Parker, the musical and dramatic critic of the Boston *Transcript*, says:

"Last summer in Paris, the director of an opera house, which here in print shall be nameless, said in chance conversation that he required three qualities in the members of his company—they must be able to sing, to suggest the characters for which they were cast, and to bear their due part in the dramatic action that the particular opera embodied. His public and the European public in general outside of London now demanded singing actors and singing actresses in opera, and he had gradually come to count the three essential qualities that he had named as of nearly equal importance. The listening component almost wholly of Europeans, agreed substantially with him. One, however, of the two Americans who were of it, demurred, insisting that the public, cultivated and uncultivated, in this country still set a singing voice well above any histrionic qualities on the operatic stage.

"Home in the autumn the two Americans went; and each has been this winter a more or less assiduous frequenter of the two opera houses in New York and observer of the temper of the public that resorts to them. Chance the other day brought the pair together, and no sooner were they sat than they began to compare notes on the 'new gospel' and its advance.

"So much for the illusion of the eye. More difficult and debatable, subtle and evasive was the illusion to the imagination of an operatic character in the action in which the music drama cast it. Undoubtedly Miss Garden had attained such illusion with her Louise and her Mélisande. They were alive and plausible; they had distinct and explicit traits; they experienced palpable and differentiated emotions; they were integral and vivid parts of the music-dramas in which they shared. No less were the characters, already noted, in which Mr. Renaud had appeared for the first time. No less were most of Mr. Scotti's and Miss Farrar's parts, or Mr. Gilbert's, or in a very delicate, simple and truly poetic and pathetic fashion Mme. Eames' Iris. Now the actor in the spoken drama when he sets about the characterizing of a personage in a piece finds costume and make-up, play of face and gesture, illuminating pose and significant action, the charm or the power that is as a magnetic force in him, all useful means to his end. Yet his chief means alike for the suggestion of traits and the expression of moods and emotions remains his voice—in other words the coloring of his tones. How much more, the discussion ran nimbly forward, are his voice and the coloring of his tones the chief and similar means to similar ends in the operatic actor, speaking the exalted speech of music. If the actor's voice may suggest and illuminate character and impart and intensify emotion, how much more may the singing actor's voice achieve all these things by the finer and fuller powers of music. Therein is the singing-actor's compensation for all the limitations that such speech lays upon him—the comparatively slow pace that he must take, the meeting of the orchestra at every turn, the purely vocal necessities that he must obey though at the loss of much else that he has imagined and would do.

"The singing-actor—and the debate was plainly nearing its close—is then most truly such when he relies most fully and most adroitly upon the expressive and the characterizing quality of his tones. Kind gods may give him much in a voice that he can make so expressive and in an intelligence and imagination that prompts to such expression. It is for the singing-actor himself to master so far as he may the art of song, and in proportion as he has mastered it, the more significant, characterizing and emotionally expressive—other things being equal—will be his tones. Mr. Chaliapine happened to have a rude and rather coarse voice. He was clumsy in the art of song. Therefore his singing acting stopped short often in his Mephistopheles at mere external illusion and picturesqueness. Miss Garden, by the communicating and compelling force of her personality, by a histrionic intelligence and imagination, a finesse and an ardor that are rare on any stage, overcomes the defects in her singing as singing and their consequences upon a voice that might have been more expressive, characterizing and emotional than it now is. By the sheer force of a singularly intense and compelling temperament she makes the listener forget these things and possesses him with the illusion that she would impart. Hers, at bottom, is a *tour de force* of singing-acting, the extraordinary that proves the rule. And Mr. Renaud and Miss Farrar exemplify that rule. He is skilled in the art of song; he sedulously practices it; with all his care of disguise, pose and facial play, with all his expert imagination in them, he believes that a singing-actor acts most significantly and potently by the coloring of his tones through the art of expressive song. Thence springs the vividness and the poignancy of illusion in his operatic impersonations. And Miss Farrar is beginning to walk in the same path. She is learning to give each of her parts the distinct and characterizing voice, but to keep it the voice of true song. She is learning as well that she may express all the emotions and the suggestions of emotion that stir in her within those parts and yet keep the expression obedient to the demands of that song. Miss Farrar is an abler singing-actress than she was last year, not because she is more or less the actress, but because she is more the singer. With her, as with Mr. Renaud, singing-acting is at once a new gospel and an old, and as sure to prevail as it does in Europe, or as it did—with Ternina and Calve in their prime—here in America."

HOW THE VOICES OF GREAT SINGERS ARE IMMORTALIZED.

Less than a quarter of a century ago the work of the great singer had only the most transient value. Now she can sing to audiences a hundred years hence. The following tells how the voice records used in talking machines are made:

"The person who is making the record sings or plays immediately before the mouth of a horn or funnel, the object of the horn being to concentrate the energy of the sound waves upon the recording diaphragm. At the narrow end of the horn is the recording sound box and machine and its attendant expert. The artist is on one side of a screen and the machine on the other, for in all the recording laboratories of talking machine manufacturers the secrets of the operation of recording are most carefully guarded.

"The making of a good record is not so simple a matter for the artist as might appear; he often has to make several trials before he learns just how to sing into the trumpet, how near to stand, etc. When singing loud high notes he must not come too near the mouth of the funnel, as otherwise the vibrations will be too powerful and the result will be what is technically known as 'shattering.' On the other side of the screen a horizontal table, carrying a wax tablet, is rotated beneath the recording sound box at a fixed and uniform speed, generally about seventy-six revolutions per minute. As the table rotates it also travels laterally at a fixed and uniform speed, being carried on a revolving threaded spindle, and the wax tablet or blank is thus caused to travel slowly under the stationary recording box. The sapphire cutting point of the sound box is lowered so as to enter the surface of the blank to the depth of about 3½ to 4-1000 of an inch, and as the machine runs it cuts a fine spiral groove of uniform depth running from the circumference of the black to within two or three inches of the center, according to the length of the selection recorded. The exact construction of the sound box used for recording is not disclosed by the experts.

"The turn table travels, as a rule, about 1-100th of an inch laterally for every revolution, so that the spiral cut comes round about one hundred times in the width of one inch. It will thus be evident that the lateral undulations of the sound line must be minute in the extreme, as otherwise the lines would at points break into one another.

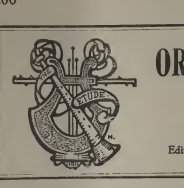
"The recording blank is made of a soapy wax. Each laboratory has its own recipe for the composition of the blank, but generally speaking the compound is made up of stearin and paraffin.

"The record in wax having been made, the next step is to produce a negative in copper. The wax tablet is dusted with graphite, which is worked into the grooves with a badger hair brush, to make it electro conductive, and is lowered into the electrolytic bath of copper salt solution. In order that this negative may be able to resist the pressure to which it is subjected in pressing records, it is necessary that the deposition of the copper should be thoroughly homogeneous. To this end, and also in order to hasten the process so that the blank may not be attacked by the solution, the blank is kept continuously in motion in the electrolytic bath. The process is continued until the coppershell is nearly .9 of a millimetre in thickness.

"The negative thus formed may be termed the master negative, and from this master a few commercial samples of the record can be pressed by means of which the quality of the record can be tested. It is not, however, usual to press more than two or three records from this negative. Seeing that sometimes as many as six thousand or more copies are sold of a single record, it is natural that the manufacturers should take steps to enable them to multiply copies without injuring their master negative or having it worn out for it is not usual at this stage to obtain further negatives from the original wax record. They accordingly make duplicates of their master negative.

"The commercial record is pressed in a substance the essential qualities of which are that it should be hard at normal temperature but capable of being softened and made plastic by heat. It must be tough and elastic enough not to be easily broken when pressed into disks of about 2½mm. in thickness; it must be thoroughly homogeneous, as otherwise it will augment the scratch of the needle and wear off the point.

"The records are pressed in hydraulic presses. The matrix is heated and placed face upwards in a mould on the lower half of the press, being centered by a pin passing through the middle of it; the label for designating the selection is placed face downwards on the matrix, and on this is placed, in a warm, plastic state, the quantity of material required for one record. The press is actuated and the mass is immediately distributed all over the mould. Both halves of the press are furnished with cooling plates, through which a stream of water can be passed, so that the pressing surfaces can be immediately cooled, and the record mass consequently hardens quickly and retains the impressions of the matrix. The record is removed, and its edges are trimmed up with emery wheels; for the record material is too hard to allow of any cutting instrument being used. The record is then ready for sale."—*London Public Opinion.*



ORGAN DEPARTMENT

Articles by Able Specialists

Editor for April, MR. JAMES H. ROGERS

SUCCESS WITH A VOLUNTEER CHOIR.

BY HARRY HALE PIKE.

In the church where the writer is organist and choir director the music is supplied by a volunteer chorus choir of about thirty voices, made up, for the most part, from members of the church, with a few from outside. The officers of the church believed it would be serving the best interests of the church music, as well as being a means of expressing to the choir appreciation of its voluntary service, to adopt the following plan:

The writer's principal work is voice-teaching, and he claims to be no more than the ordinary church organist. Arrangements were made with him whereby all members of the choir who desired to avail themselves of the offer were to receive one private voice-lesson a week. This was not intended to be remuneration in any sense, but a method of raising the standard of the singing, and at the same time an effort to show that the faithful efforts of the choir were not passed unnoticed.

For various reasons not all the members took up this outside work, though the number at first was larger than the number of those who finally settled down to regular, steady work. Some who started found it impossible to give the time demanded; others felt that their natural qualifications were not enough to warrant spending the time, and for these and other reasons the number gradually dropped to about twelve, where it remained without much change.

The first thing the writer discovered was that this class of pupils could not be handled in the same way as the regular people who were coming two or three times a week, following a more or less definite scheme of study. Among those eager to learn were young men with no musical knowledge, no access to a piano, and with so little time from their business as to make home practice practically impossible. These conditions, and others similar, coupled to the very important one of only one lesson a week, with two services and a rehearsal of chorus singing (with all that means) between, soon made it evident that the finer points of vocal art would have to be approached most gradually, if, indeed, they could be touched on at all.

It seems that results could best be gained by laying down a few broad general principles and let them be the controlling factors in the pupils' study. The principles given were these:

Singing With Ease.

Each pupil was urged to sing with all possible ease, with entire absence of muscular tension or strain, not forcing the volume of tone, but using only as much voice as seemed proper to this easy, relaxed condition. Breathing was directed to be done with expansive movement, slightly above the waist and not with an upward lift of the upper chest and shoulders. Clear, definite enunciation, with the tone sharply focused at the lips, was insisted upon, and, more than all else, attentive listening, both to the tone made and to what may be called the inner conception or model of tone, was emphasized. These were points which could be kept fairly well in mind during most of the singing, and would work sure, if not rapid, results if approximately well followed.

Concerning results, it may be said, first of all, that the chorus body of tone showed distinct improvement. Less effort and more intelligent handling of the breath brought smoother effects, and if this sometimes involved sacrifice in quantity there was always a corresponding gain in quality. Confidence was developed by the increased knowledge, and this showed itself in a more authoritative attack and rhythm. Tunefulness, also, was made a matter of greater certainty by the habits of listening and establishing the poise of the voice. Gain in all directions was unmistakable, though, of course, the general practice derived from the regular choir work, in which all took part, must be given a large share of the credit.

Individual Cases.

In individual cases results varied considerably, though all were benefited to a greater or less degree. Conditions of different kinds influenced progress. Natural voice and capacity for learning, time available for practice, amount of musical knowledge, these were among the things that made for rapid progress or otherwise.

In order to show what was done with individual voices it may be a good plan to give the details of a few cases. One of the most gratifying instances was where a young man with a naturally rich, mellow baritone voice of not extensive range was cured of a thick, throaty tone production left over from his boyhood manner of singing. This was accomplished by first giving the correct breathing method and then telling him that the lower part of his throat, in the region of his collar-bone, must lie perfectly still and passive at the start of the tone and remain so while singing. Gradually the throat muscles relaxed and the voice began to get its support from the breath, until finally there was a good diaphragm "grip" on the tone. With this suggestion went another, to start the tone while absolutely free from all tension, while exactly in the condition as if *not* singing, and to be perfectly satisfied with the size and sound of the voice that came in this way. Easy hymns and songs were given as practice, and an occasional unpretentious solo part in an anthem at the Sunday night service made a good incentive to hard study.

This voice has already developed in range and quality, and the owner's taste in using it is keeping pace with the rest. It may be said that this particular young man is perhaps more ambitious than the average, for not owning a piano, and playing very little, he has become acquainted with two young ladies who are able to help him, and spends one evening a week with each working on his music.

One young lady possessing a lyric soprano voice of light, clear quality, who already had received some vocal instruction, was relieved of a tendency to sing off the pitch at times, and of the habit of noisy, laborious breathing. When she was shown how to take the breath without sound or effort, and came to realize the importance of poise and focus of tone, these troubles disappeared, and having the interpretative faculty to some degree, her singing always gave real delight. This was a case where some considerable musical knowledge was backed up by time and disposition to study and progress was as marked here as in any instance.

The most unlooked-for gain was from a young lady who had what appeared to be a hopelessly small and weak alto voice that by steady and faithful practice developed in size and quality and expression to a remarkable degree. There were no bad habits to be overcome, and having once understood the principles of tone-production progress was the result of hard work and stern determination. Intelligence and a certain amount of temperament were not lacking, which made the handling of such songs as were used interesting and artistic.

Again, there was some general musical knowledge, with a fair amount of piano skill, and it may be said that in all cases the greatest improvement was made by those who could bring these qualifications to supplement the voice-work. Other examples that might be noted are an alto who overcame a careless, slovenly enunciation that robbed her voice of all brilliancy and point; a baritone who gradually worked out of an abdominal tension that occasioned a pulsating throb in his voice; a tenor who graduated to the ranks of professional singers, taking a position with a newly organized quartet choir in a neighboring church; a young lady with a mezzo voice of unusual quality who gained a much-needed confidence, lack of which was depriving her voice of more than half its usefulness. Even those who had ideas no more than suggested to them, and of whom it could not be said that any studying was done at all, profited by these ideas to some extent, and all felt a larger and firmer hold on the whole subject of singing.

Relaxation.

The one thing that helped more than any other, the one point that could be most easily grasped and put in practice, and that was followed by the most effective result, was the idea of relaxation, to "let go" and sing with ease and entire absence of strain. By singing in this way voices were given a chance to adjust themselves to their natural support and position. The gain in quality and smoothness that would come from giving up to this easy, relaxed manner of singing was really remarkable, and the only difficult thing about it was inducing the pupils to free themselves of all muscular strain and resistance.

A feature that added special interest to the work was an informal concert given by members of the choir at intervals of two or three months. This would begin with a program of ten or twelve numbers, which should be followed by a social hour with simple refreshments. These occasions proved helpful in two ways: first, by emphasizing the social side of the choir organization, promoting the feeling of goodfellowship among the members, and, second, by giving to those studying opportunity for singing before people, creating enough rivalry of the right sort to stimulate those taking part to their very best efforts. Two male quartets were formed from the men of the choir, each meeting for practice with the choir director one night a week. Their appearances at the concerts were watched most keenly, the audiences being on the best of terms with both and ready to encourage and applaud the work of each.

Solo Opportunities.

There were many opportunities, at meetings of different church societies, at the mission schools conducted by the church, at hospital services held one Sunday a month, and others besides these, for different ones to sing solos, and the practice in singing alone thus given proved very helpful.

The whole situation was favored by circumstances not to be met with in every church. First, the officers of the church were heartily in favor of the idea of a chorus choir, made up chiefly of members of the church, and of the plan by which it was conducted, and gave their warmest support and coöperation. Then the congregation was almost unanimous in its approval and was always ready with helpful and discriminative encouragement. And last, the choir itself, so faithful and responsive, always eager to do its best, always willing to work hard, with a unity of spirit, a heartiness of effort, that meant success in all it undertook. No conditions could have been more propitious for the success of the plan.

In concluding this article it may be well to say that it must be remembered that all the singers were amateurs, and therefore the improvements mentioned were only relative, there probably not being more than one or two in the choir qualified for quartet positions, and this perhaps less on account of vocal skill and acquirements than from the lack of natural voices of sufficient calibre and fitting quality.

Nevertheless, here was a group of thirty people, of keenness and intelligence, if not blessed with exceptional voices, with capacity for assimilating ideas and a desire to improve that showed itself in regular and faithful attendance at rehearsals and services, who, in the domain of vocal music, at least, by work in choir and outside, were steadily broadening their outlook; gaining a firmer and surer grasp; raising their standard of what is true and worthy, and if the virtuoso heights were scarcely even sighted, less approached, who shall say that the gains made were not important, were not real reinforcements to the widening of the knowledge and appreciation of music, and who can tell where such an influence, ever deepening and spreading, shall end?

A NEW ORGAN IN A FAMOUS CHURCH.

In "The Musical Leader and Concert Goer," Jaroslaw de Zielinski tells us that St. Peter's of the Vatican, Rome, is to have a new organ of large proportions. The Basilica has had an organ ever since organs were first introduced into churches during the fifteenth century, and many famous organists displayed their skill, chief among them being Frescobaldi, who, in 1614, was selected for the post of organist on account of his great reputation. When he played there for the first time he had for an audience a crowd of over thirty thousand people.

At present St. Peter's has four organs, but all four are quite insignificant for so spacious an edifice. The largest of the four was built some 188 years ago, but was reconstructed about 1869 by Priori, an organ builder of Rome. This organ has two manuals and pedals, and 27 stops, of which four are for the pedal.

THE CRESCENDO PEDAL.

BY HERVE D. WILKINS.

It is the habit of certain iconoclastic English organists to characterize the crescendo pedal as inartistic, while they at the same time concede the value and usefulness of all sorts of combination pedals and pistons. If the usual combination pedals and pistons are commendable on artistic grounds then the crescendo pedal is equally so, for it surely can be no more inartistic to bring on the stops gradually by means of a crescendo pedal, than to bring on any portion of the stops or all of them at once by means of combination pedals and pistons.

It is quite probable that those organists who object to the use of a crescendo pedal may have made their deductions from observing the effect of a mechanism not correctly regulated to draw the stops in a proper sequence.

There has been a good deal of groping in the search by builders and organists after a true adjustment of the crescendo mechanism and a correct manner of employing it, and although a great many organs are now provided with a crescendo pedal, it is not designated by name in the registration of any organ piece, save one. This notable exception is the First Organ Sonata by Borowski, page 13, measures 9 to 16, and page 18, measure 11, and page 19, measure 8, where the indication is cresc. pedal off. It seems strange that although there are very many places in organ literature where this pedal can be used to advantage, there is but this one piece where it is specifically indicated, and in these instances both the compositor and the proofreader have consented to a jumble of the types so that the word "cresc." is of a different font from the word "pedale."

Early Devices.

The earliest crescendo appliance in American organs consisted of a sliding bar placed on the block just back of the pedal keys. This sliding bar was fitted with blocks or touches about six inches apart so that the bar could be pushed along either toward the right for crescendo or to the left for diminuendo.

The first *balanced* crescendo pedal in America was made by Steere for the organ in the First Presbyterian Church at Syracuse, N. Y. Here a hydraulic motor consisting of a cylinder and piston was adjusted to actuate the crescendo mechanism; the piston was made to move forward and backward according to the position of the balanced pedal. This piston motor was placed under a seat in the organ gallery and was a success except that it was liable to be frozen in the winter time. Other builders later applied a pneumatic motor for the crescendo action, and still later, with the general adoption of the tubular system for stop and key action, it became unnecessary to have a motor for the crescendo, the motion of the foot upon the pedal supplying all the power required.

The Syracuse crescendo pedal was not correctly regulated, but was adjusted to be used simultaneously with the swell pedals of swell and choir instead of working independently, so that in using this pedal the crescendo could be managed in only one way.

Some early crescendo actions were made to operate by means of two up and down pedals, one for crescendo and the other for diminuendo, each pedal acting at one slow stroke or else by several pumping strokes. In some of the Roosevelt organs there was a single push-down pedal for the full organ, which was nicely regulated to bring on the stops consecutively by pressing the pedal slowly down. This pedal could be hooked down for the full organ and could be released slowly for a diminuendo. The narrow ideas once prevailing regarding the practical employment of this pedal are illustrated by the directions given for its use in some organ schemes and catalogues. The stops were all to be retired except the eolian or softest stop, the keyboards were all to be coupled and the crescendo pedal gradually depressed.

This manner of operating would show the correct regulation of the crescendo action, but it is such a crescendo as would never occur in actual music. For in actual playing the crescendo must begin and go forward from any grade of power short of the full organ, and it ought to be available at any moment for the production of a sforzando or a crescendo effect, no matter what combinations may be in force on the different keyboards at the moment.

Rare Effects.

In this way the crescendo pedal becomes a most useful adjunct to expressive playing, and it is indeed essential for the production of some effects which without its aid are extremely difficult if not impossible, and which are so rarely heard as to produce astonishment and even wonder on the part of an audience. But for the production of all these effects there are certain details connected with the adjustment of the mechanism which should be observed in order to make the crescendo pedal universally available.

First, the crescendo should operate simultaneously on all the manuals and on the pedal, except that the great may begin reasonably after the others, since a greater proportion of the soft stops are on the swell and choir manuals, but the crescendo should so occur on all the manuals that except at the beginning and at the end of a crescendo to full organ the gradation will be perfect on each manual. It is only by this manner of regulating the crescendo action that the crescendo pedal can be made available on either manual. Thus if both hands are being employed upon the swell manual the crescendo pedal can be operated to increase the sound either momentarily or for an extended passage, since the additions to the other manuals would not be heard. On this account, if it is desired to derive the greatest practical advantage from the crescendo pedal, the couplers should not be connected with it. In this way a far greater variety of effects can be obtained by selecting the swell and choir manuals by omitting them, and if one should wish to make a crescendo on the choir or swell alone it would certainly not be permissible to have the couplers swell to pedal, or great to pedal, or swell to choir brought on by the crescendo pedal, while at the same time any couplers might be drawn beforehand.

In order to use the crescendo pedal for lesser effects on swell or choir, or even on great, it is also necessary to have a pedal organ separation of some kind. Some organs have a pedal ventil, which silences all the loud stops of the pedal so that the crescendo may be used in swell or choir, with pedal coupled or uncoupled as desired.

Notable Crescendo Passages.

Some notable crescendos are greatly facilitated by the crescendo pedal. In the Funeral March by Guilmant the crescendo starts from a loud combination on great and swell and after an extended passage for the full organ diminishes to the original combination. The same may be said of Guilmant's Nuptial March, No. 1, and the Torchlight March, also the Storm Fantasia by Lemmens, and other pieces. The crescendo in the Harvest Home by Spinney can be played on swell and choir coupled, starting from eolian and quintadena, the loud pedal stops being kept silent by the pedal ventil. The effect of a crescendo must always be measurably dependent upon the balance of the tone in the organ. There must be an artistic gradation to the tone. It would be idle to expect an artistic crescendo from a mechanical device such as the crescendo pedal, unless it were also possible to produce it in drawing the stops by hand. Much depends upon the tone of the organ. The stops must be sonorous and well-blended. When this is the case the crescendo pedal can always be operated momentarily in the course of an organ piece, even in soft and quiet character, or in an accompaniment of any description for solo or chorus, starting from any combination, even from a vox humana stop. The effect will be harmonious and the tone homogeneous.

A COMPOSER appeals to the feelings rather than to cold reason or argument; and if it is the latter that answer him, it only proves that he has not been understood.—*Wagner.*

Violin Department

ROBERT BRAINE, - Editor

OLE BULL.

AFTER Paganini there is probably no more unique figure in the history of the art of violin playing than Ole Bull, the great Norseman. Although he had brief periods of instruction, yet he was largely self-taught, and as a rule his concerts consisted principally of his own compositions, of which few were published, and which are practically never heard in a present-day violin program. Yet with these same original compositions such was the genius and magnetism of the man that he was able to sway millions of people as it has been given to but few solo artists to do.

During a long lifetime Ole Bull was a wanderer on the face of the earth, his life being made up of continual concert tours throughout Europe and America. Few violinists have been more mercilessly criticised than he, yet once his fame was established his tours were a series of triumphs such as have rarely been given to musical artists, and were more like those accorded to political leaders or military heroes.

Contemptuously rejected as a pupil in his youth by the great violinist Spohr, who failed to detect in the rugged, uncouth exterior of the young artist the genius which lay beneath, he lived to achieve even greater popular triumphs as a solo violinist than those awarded the great German, although it must be admitted that these triumphs were not achieved in the same precincts of classic violin playing. Refused as a pupil by the Paris Conservatoire, he lived to set Paris wild with the witchery of his art, with Paganini himself in the audience on the occasion of his Paris début.

I know of few works more interesting to the violinist, the musical student or even the general reader than the "Memoirs of Ole Bull," by his second wife, Sara C. Bull, who was an American woman. The work is as absorbing in interest as a novel, and the sidelights it throws on the noted violinists, and on the art of violin playing in the nineteenth century, make it of fascinating interest and of the utmost importance to every violin student. Few public libraries of any size are without the work, but the student who cannot otherwise obtain it will find it money well spent to purchase a copy. Violin teachers would do well to purchase such works as this and lend them to their pupils. They would be repaid tenfold by the increased interest and enthusiasm which the pupils would take in their violin studies. An enthusiastic, intelligent, progressive class always grows, and the business of the teacher increases. I remember that when these memoirs first fell into my hands I sat up reading them until three o'clock in the morning, so absorbing was their interest.

Whatever his shortcomings as a serious artist, Ole Bull is now recognized as having been one of the most remarkable natural geniuses known to the art of violin playing. Like all great artists, he felt deeply, his whole natured teemed with emotion, and he had the supreme faculty of portraying these emotions in sound and thus communicating them to his hearers.

It is impossible to make even bare mention of the important events in so busy a life as his within the limits of a short article. The life of Ole Bull reads more like the feverish adventures of the hero of one of Dumas' novels than that of a nineteenth century violinist.

THE MASTER'S YOUTH.

Ole Bourneman Bull was born February 5, 1810, at Bergen, in Norway, his father being a chemist and physician. He was, as the Italians say, "born with a fiddle in his hand," for he was barely five years of age when his uncle presented him his first violin, with which he was supremely delighted. The family was musical and there were frequent string quartet meetings at the house, where the boy heard the quartets of the great masters performed. The lad made some progress on the violin before he had regular instruction—to such an extent that he astonished the family by performing a part in a quartet at sight at the age of eight. His first teacher was Paulsen, a Dane, and later on a Swedish teacher named Lundholm, who settled at Bergen. With the stupidity which has marred so many fine careers his father failed to see the remarkable talents of his son and decided against a musical career, and Ole Bull was sent to a theological school to study for the ministry. The call of the violin was too much for him, however, and he went to Cassel to see Spohr, at that time at the height of his fame. He was coldly received and left disappointed. We next find him involved in a duel at Gottingen, where he lived a short time, after which he returned to Norway, where he gave successful concerts.

BULL AND PAGANINI.

In 1831 he went to Paris, attracted by the immense fame of Paganini. Here was the turning point of his life. Many violinists had the touch of their talent kindled at the flame of Paganini's genius, and young Ole Bull proved to be one more. Paganini's playing produced a profound impression on him, and he set to work with the greatest ardor to conquer the technic of the violin, so as to equal Paganini if possible. During this part of his life troubles came thick and fast. He received no help from home and fell into want. He became so low spirited that at one time it is said he attempted suicide by throwing himself into the waters of the Seine. He applied for a position in a Parisian theatre orchestra, but lost his opportunity by sarcastically asking the director, when he went to be examined, at which end of a very easy piece he should begin, because he felt insulted that he should be asked to play so simple a piece. A weird story is told of these days, in which he is said to have won a considerable sum of money at a gaming house in Paris, on the advice of Vidocq, the famous French detective. He was finally taken in hand by a benevolent French lady, whose daughter he afterwards married, and who helped him to make his début. This event took place in 1832, and he was assisted by Chopin and Ernst. He made a sensational success, after which he left for Italy, where his playing created a furore. From this time on his fame was established, and for nearly fifty years he traveled almost continuously, giving concerts in the principal civilized countries.

His adventures during his wanderings would fill many volumes. During one of his American tours he purchased a vast domain consisting of 125,000 acres of land in Pennsylvania, with the idea of colonizing his countrymen on it. In a short time it was found that he had been swindled, as the

OLE BULL.

title to the land was worthless and he lost the large sum he paid for it.

He died in 1880 at his country seat in Norway, at the age of seventy. His death was deplored as a national loss, and he was accorded funeral honors more than royal. In the city of Bergen all business was suspended, and he was mourned by its entire population, and, indeed, by the whole nation.

Personally Ole Bull was tall and of athletic build. He had large blue eyes, and a wealth of rich flaxen hair, and was in short a typical Norseman.

The story of Ole Bull's life contains a powerful lesson for every struggling music student and aspiring artist. With practically no financial assistance in his youth, he worked his own way to the pinnacle of earthly fame as a solo violinist. He was honored as a prince wherever he went, and his material gains were very great. He won and lost several fortunes during his long life. In one tour of the United States he earned $80,000, and so great was his popularity in Great Britain that he received $4000 for one concert in Liverpool, and on one tour in sixteen months' time he gave 274 concerts in the United Kingdom. Had he saved his money, and wisely invested it, he would have died a millionaire several times over.

POSITION IN MUSICAL EDUCATION.

From an educational point of view, the results of his career were indirect. He did practically no teaching, as he was ever "on the wing," so he left no coterie of pupils as the direct representatives of his art. He left no violin school or etudes, or other material for educational purposes, and his compositions are now rarely studied by violinists. The effect of his remarkable performances, however, towards creating enthusiasm for the study of the violin, and inspiring students of the instrument to greater achievement, can hardly be estimated. Especially do America owe him a mighty debt. He made five tours of the United States in all. His first tour was in 1843, and he was the first great violinist to visit the country. His success was immense. He became a national hero, and his coming gave a mighty impetus to the study of the violin, and to the popularity of violin music.

Another lesson which may be drawn from the violin student from the life of Ole Bull is the necessity for a broad musical education. His education on broad musical lines was, to some extent, deficient. Had his father recognized his great talents and given him systematic instruction from the very start in violin playing, piano, theory, harmony, counterpoint and composition, as did the father of Mendelssohn, for instance, there is little doubt that the name of Ole Bull would to-day stand high on the tablets of fame as a composer—perhaps one of the greatest—for the musical gifts of this man were superlative. Instead he was a self-made man, a mere virtuoso, whose highest aim was to astonish and entrance his auditors. He felt the limitations of his education throughout his entire career.

The technic of Ole Bull was astonishing. A great critic has said of his playing: "In the matter of mere technic he excelled even Paganini, and probably never had his equal. All the difficulties of the violin, double and even quadruple stopping, were as mere child's play to him, and yet a critic could discern the self-taught musician behind all this prodigious technic."

His staccato bowing, both up and down, was exceptionally brilliant, and his intonation in the most difficult passages remarkably pure. He played with a bow of exceptional weight and length.

The feature which impressed the violin student most about his playing, was the fact that his bridge was very much flatter than the ordinary bridge. This was to facilitate his playing of chord, of which he was very fond. In his own compositions he introduced long passages in quartet form, all four strings of the violin being played simultaneously. The feature of the flat bridge, of course, had its disadvantages in other respects, as it made it practically impossible to produce a tone of any volume on the A and D strings in the higher positions.

Spohr, who failed to detect the Norseman's genius, says of his playing: "His playing in chords, and the certainty of his left hand are admirable, but like Paganini, he sacrifices too many of the noble qualities of the violin to his tricks. His tone on account of the thinness of the strings he uses is bad, and owing to the use of an almost flat bridge he can on the A and D strings play in the lower positions only, and then only *piano*. Hence his performances when he does not execute his tricks are monotonous. We experienced this in his playing of some of Mozart's quartets. At the same time he plays with much feeling, if not cultivated taste."

This, while true in parts, fails to give credit to Ole Bull's peculiar talents, but as it was written during the early portion of the violinist's career, might have been modified if Spohr had heard him later. As opposed to this we have the tribute of Joachim, one of the greatest violin authorities, who says: "No artist in our time has possessed Ole Bull's poetic power. No one has surpassed his playing of the adagio."

John S. Dwight, a Boston critic, well said of Ole Bull's playing in 1852: "He cannot be judged by the usual standards, his genius is exceptional, intensely individual in all its forms and methods and belongs to the very extreme of the romantic, as distinguished from the classical in art. He makes use of the violin to impress his own personal moods upon the audience. You go to hear Ole Bull, rather than to hear and feel his music. It is eminently a personal matter."

AS A COMPOSER.

His compositions consisted largely of elaborate fantasias on national and folk melodies. Some few have been published, among which is a "Madonna's Prayer" and a nocturne, which are sometimes heard at the present day. His "Niagara," "Solitude of the Prairies," "To the Memory of Washington," etc., were written for American audiences, and were extremely popular in this country.

Ole Bull was an ardent lover of his native land, its traditions and its natural scenery, and it has been said that while the hearers of Paganini felt as if under the spell of a demon, Ole Bull transferred his audience to the dreamy moonlit regions of the north.

Ole Bull has been honored with several statutes by his native land. One of the most famous statutes is in Bergen, designed by the noted sculptor, Stephen Sinding. The cascade is supposed to emanate from "Nokken," the water sprite of Norway. Other statutes of the violinist are at his grave in the Bergen cemetery, and in the Bergen museum. His famous Gaspar da Salo violin lies in a glass case in the museum.

HIS VIOLIN.

This Gaspar da Salo violin has the scroll adorned with an angel's head, with a figure representing a mermaid at the back of it, the whole being colored in red, blue and gold, the carving being the work of the famous sculptor, Cellini. The violinist also owned a fine Joseph Guarnerius violin of 1742.

The musical world owes a great debt of gratitude to any artist who causes millions to fall under the spell of the wonders of the musical art, for it is such artists who keep alive the incentive to study, and furnish the ideals towards which the student should strive. The whole world, and especially America, for whose development in music he did so much, surely owe such a debt to Ole Bull.

THE CLASS SYSTEM.

I HAVE often been surprised that the class system is not more generally used in violin teaching in the United States. By the "class system" I do not mean ensemble work, where a number of pupils meet and play at the same time, but where each member of the class is given a private lesson, with the other members of the class listening and taking notes, just as college students do during lectures. The class system is very popular and widely used in Germany. The classes usually number four pupils and the class lessons last as a rule for two hours. This gives each member of the class a half hour for his individual instruction. The four members are chosen so that their stage of advancement is about equal, and the studies assigned them are either the same or else of a similar grade of difficulty. If the members of the class pay close attention to the playing of the others and the corrections and comments of the teacher, it is readily seen how much more they will profit by the class lesson than if they had a scant half hour private lesson. Not the least advantage of the system is the fact that the pupils will gradually overcome any nervousness when they are obliged to play before their fellow pupils.

One of the prime reasons why violin pupils in our country do not advance faster is that they do not receive enough instruction. Successful teachers of the violin who have a name in the musical world, and who have succeeded in turning out large numbers of successful violinists, charge high prices for lessons, and as a rule the lessons last but thirty minutes. In the conservatories in the larger cities two half-hour lessons per week is the rule, but taking the country over, it is no doubt true that the majority of violin pupils have but one lesson a week, and in many cases the lesson is only of thirty minutes' duration. Now, how on earth is it possible for a teacher, no matter how gifted, to turn out really good pupils in such a difficult art as violin playing when the work must all be done in a half hour a week? If, however, four of these pupils come at the same time, and enjoy the benefit of the teacher's work for two hours, even although they receive but a half hours' individual instruction, their progress must be vastly increased, for there is so much in the nature of violin wisdom which the teacher can impart to four as well as one.

Some teachers with whom I have discussed this subject complain that it is difficult to hold the attention of all four pupils during the entire time of the lessons. They assert that the average American pupil wants to get his lesson over as soon as possible, and go, and loses interest as soon as the instruction of a new pupil commences. I have no doubt that there is considerable truth in this, but I believe if the teacher explained the advantage of these class lessons to his pupils, and urged them to pay close attention, and addressed his explanations and corrections to the three waiting pupils as well as the individual pupil receiving the private lesson at the time, he would have no difficulty in holding the attention of all four.

Our public school system where fifty or more pupils are taught at the same time is in the main successful, although it is true that many of the pupils allow their minds to wander during the explanations of the teacher. Even at the worst, if the members of a violin class of four paid little attention to the explanations of the teacher except when they were receiving individual instruction, they would at least hear the music which was played, which would be a distinct gain. I am satisfied, however, that teachers will have excellent success with the class system if they will introduce it and explain its advantages intelligently to their pupils. If, in addition to the class lesson, the teacher gives his pupils the advantage of an orchestra or ensemble practice, lasting, say, two hours per week, the pupil will receive four hours of practical instruction every week, where if the teacher simply gives the lessons privately and has no ensemble class, the pupil has but a bare half-hour instruction in the week, against four hours under the other plan. The teacher, on the other hand, will only be obliged to spend the additional amount of labor necessary to teach the ensemble class.

ANSWERS TO QUERIES.

V. E. W.—You would probably find it better to take up the study of the violin before that of the viola, as you say you intend to study both instruments. After you have learned the violin, it will not be difficult to learn the viola, since the technic is the same, and all that is necessary is to learn to read in the viola clef.

H. B.—What was stated in the October issue of THE ETUDE was that experts in the large cities will sometimes give general opinions as to the genuineness of violins which are taken to them without charge. It is against the policy of THE ETUDE to advertise by name dealers in musical instruments or experts. You can no doubt obtain the address of several experts by going to any leading Boston music store. You had best have an understanding with the expert to whom you submit the violin, as some experts charge from $5 up for an opinion. Others are willing to furnish the information gratis.

D. G.—Your letter states that you are inclined to doubt that $5,000 is ever paid for genuine Stradivarius violins, and think that these figures are fictitious. You also state that you have a violin which you are certain is a genuine Antonius Stradivarius of 1722. If your violin is really genuine there are dealers in your city who will gladly pay you $5,000 in cash over the counter for your violin at once, provided the violin is in good preservation and is a good specimen.

F. C.—The usual order in which the etudes you mention are studied is, Kreutzer's Etudes, Dllo's Caprices, Rode's Caprices. In regard to the use of D strings wound with aluminum wire, the writer's opinion is that these new strings are more of a fad than anything else. They are certainly no better than, if as good as, a plain Italian gut D string.

D. J. P.—You can get tools for violin making, also suitable wood, varnish, etc., from any leading music dealer in the larger cities.

CHILDREN'S DEPARTMENT

A Page for Little Folks and their Teachers

MY PRIMARY CLASS.

A Memory Picture from Greenwood Days.

BY V. C. CASTLEMANN.

THE springtime at Greenwood will ever be associated in my mind with my little "primaries," a fitting part of the "merry sunshine," the birds' carols and the spring flowers.

They came to me one bright morning five rosy-cheeked little maids so eager to learn more of this wonderful music singing in their souls that it made my heart throb to look into those glad and tender faces, and to listen to their soft, sweet voices—each voice a tiny music-box in itself, I love to remember, for all five possessed the gift of song.

Such a happy half-hour daily we spent together, not all play by any means, for each little pupil must have her copying-book out and the tiny hands must struggle laboriously over the making of the notes—whole, half, quarter, etc. Much assistance was demanded, child-fashion, of the teacher in whose guidance they trusted implicitly.

Five or ten minutes of copying; then the naming of the notes of the counting, and then, the event of the hour, when each one had her turn at the piano, listened to by the others with breathless though sometimes impatient interest. Children know not how to wait. If at the half hour's close I was *nerve-exhausted*, what matter?—the memory remains precious for all time. Let me picture them to you.

There were the two fair-haired sisters, the elder marvellously gifted with the melody of ear and touch, the younger timidly following the elder's lead. With what delight, with what rhythm they played together their first waltz duet! Then, there was the song-child, the development of whose voice I had watched from infancy, since the hours when she stood beside me at the church organ to lisp the Christmas carols in angelic strains.

I had looked for equal precocity in playing as in singing, and was at first disappointed in the child: she seemed slow to understand, and bewildered by the instrument, not being used to a piano in the home. Her father was a laboring man, himself gifted musically, but without opportunity to cultivate his voice and ear.

"If I could only have a few lessons, like the child here," he said in bringing her, "I am sure I could learn," and his wistful tone touched my heart, for I knew the utter impossibility of *that* with his mechanic hands and long hours of toil and a large family to support. So the little girl was to have the father's lost opportunity along with her inherited musical nature; for her, at least, the golden chances he had missed. This his compensation. After several weeks of patient reiteration of the rudiments the child at last showed signs of grasping these new ideas, and presently the little hands grew at home with the piano, the melody stirred within her, and from that hour her advancement was sure and delighted to behold. With what music in the touch her fingers played the "first piece"—"In the Merry Sunshine." Only two lines of music; but for the little musician the entrance into fairyland—such you would have thought to see her radiant face at her first recital.

Those other two little maidens of my Primary Class—I can see them now entering the Music-room together (for they were inseparable companions), the one fair and blue-eyed and dreamy; the other, my brilliant, dark-eyed little one, alert and sensitive to every sound, the crimson color going and coming in her cheeks with each varying emotion. Side

INTERRUPTED PRACTICE.

by side they sat to practice daily, the blond and black locks touching as they bent to their task, which was yet to them a pleasure, and with what spirit they played their first march, not a single false note nor time error to be heard. I was proud of them that day, you may be sure, for their enthusiasm rekindled mine as we gazed upon the sweet child faces there!

In my dreams, waking or sleeping, I often saw my five little girls or heard the echoes of their tender voices, and for them I made up the simple waltz-song suiting the springtime and the lambkins. Everyday for a week they stood in a semi-circle to sing it for me, looking so unconscious and yet so serious it thrilled me to hear them. This is their own little song, which one day they will prize for sweet memory's sake, since *Greenwood* is their childhood home:

CHILDREN OF MUSIC.

Tra-la-la, Tra-la-la, Tra-la-la, la!
Little children of Music we are;
Offerings of fingers and voices we bring,
Merrily, merrily, play and sing.

We belong to the Primary Class,
Five little bright-eyed maidens, you see;
Don't you think that we would pass
For a happy company?

We are learning to write our notes,
Naming the letters a—b—c;
Counting the time as we play our piece,
One, two, three; one, two, three; one, two, three—three.

At the foot of the ladder are we,
But we'll climb very high, you know;
Some of the rest of you pass on the way,
If you don't hurry faster, we trow.

Tra-la-la, Tra-la-la, Tra-la-la, la!
Little children of Music we are;
Offerings of fingers and voices we bring,
Merrily, merrily, play and sing.

INTERRUPTED PRACTICE.

BY CAROL SHERMAN.

THE little picture upon this page shows a condition which will ruin the best efforts of the most faithful pupil. There is nothing so annoying as being disturbed at practice. Children whose parents are not musical should request them to let the practice hour be undisturbed. Some parents call a child away from practice several times a day with the idea that the child can go right back and go at the same work without any loss of interest whatever. This is all a great mistake, and no good teacher should permit it to continue.

One of the greatest of the present-day pianists told me a few months ago that I wish that I could tell all the children in this country of the necessity of 'con-cen-tra-tion,' that is, putting the mind upon practice and nothing else during the practice hour. The child should be alone in the room, and the piano should be so placed that he will not be distracted by occurrences in the street. No other child should be permitted to enter the room while the pupil is practicing, and children in the adjoining rooms should be kept as quiet as possible. Parents should watch children when they are practicing, and if their minds are apparently 'wandering,' they should be made to understand that they are wasting their time. I once saw a child playing finger exercises and at the same time reading a newspaper. I know that Henselt and Liszt are said to have spent part of their practice time reading a book and playing scales at the same time. This may have been true, but it is a very bad plan for the young pupil to follow, and in the case of this particular pupil led to many extremely bad errors of hand position and time which only concentration can remedy. Nothing should be permitted to interfere with the practice period in any way. No matter how good a teacher you may have, his efforts will be wasted."

MAKE YOUR PLAYING MORE BEAUTIFUL.

Do not make the mistake of thinking that the way to get ahead is to play rapidly. Of course, there are pieces in which we must reach a very high speed, but there are many more in which speed is of no consequence.

Suppose you take a little piece like the "Happy Farmer" (Fröeliche Landsman) from the "Children's Album" of Robert Schumann. This is a merry little tone picture that all children like. How many times have I heard it ruined by some of my little friends rushing through it as if the Happy Farmer was riding on an automobile, instead of returning joyously from his work on foot? By rushing through this pretty composition they lose the fine chances to bring out the bass so that it sounds like the farmer's song.

Try to make everything you play as beautiful as possible. Always listen while you are playing. If you get tired of listening and trying to make each repetition better, take another piece. Unless you listen and try hard you are really not practicing. Get your teacher to pay particular attention to the way of making your tone more beautiful.

Beautiful tone is a very valuable possession for the pianist. It is wonderful how one person can sit down at the keyboard and strike a few notes in such a way that they seem to jar your whole nervous system. Another person can sit down at the same keyboard and strike the same notes in such a way that they seem very beautiful.

Beautiful tone comes from a good touch, and when your teacher gives you exercises that may seem very queer to you and tells you that they are to improve your touch, always try to practice them very faithfully, because they will give you something more than the ability to play rapidly; they will give you a fine touch.

Mr. W. J. Henderson says in this connection: "Let it be admitted at once that technic includes ability to strike without error and at a given speed all the notes set down in a composition. The street pianos operated by turning a crank, possess the best technic of this kind, but their music is fit only for Hades. The true aim of piano technic is the production of a *tone of beautiful quality and singing character under all conditions* of force and speed.—*Aunt Eunice.*

ROSSINI AND MEYERBEER.

Widely different in many respects as the two men were, we yet find that one of Meyerbeer's warmest admirers was Rossini, many of whose own operas had been displaced by Meyerbeer's. Indeed, Rossini and Meyerbeer were intimate friends. On one occasion they were together in a box at the Paris Opera, listening to a performance of *Roberto il Diavolo*, when Rossini was so delighted with one particular piece that he started up and said to its composer: "If you can write anything to surpass this, I will undertake to dance upon my head." "Well then," said Meyerbeer, "you had better commence practicing soon, for I have just composed the fourth act of *Les Huguenots*."

IDEAS FOR CLUB WORKERS

Conducted by MRS. J. OLIVER

Press Secretary of National Federation Women's Musical Clubs

"MUSICAL CLUB WORK."

BY EDITH L. WAGONER.

THERE is in the musical clubs of our cities throughout the country a great and scarcely appreciated force making for the promotion of music. Their name is legion and their methods various, but their object is "art for art's sake."

In passing I wish to remind all members of musical clubs that it is at the expense of arduous labor and thought of "the few" that these organizations are maintained, and that adequate appreciation of those labors is rarely expressed by those who receive the benefits.

Almost every musical club passes through its first few seasons somewhat as follows: The first season is devoted to miscellaneous programs; the second to the music of nations, one nation to each program (or vice versa), while the programs of the third are made up of the works of individual composers. When the fourth season dawns there is apt to come a doubt (or many) as to "what to do next." This is exactly where I hope the following suggestions may be helpful.

THE PURPOSE OF THE CLUB.

In the first place—"to return and go back" as Samantha would say—such a club must have one of two objects. Either it must exist for the purpose of giving its individual members opportunity and incentive for public performance and appearance before musical audiences, or for the purpose of studying the works of the great masters of musical art. If the first is elected, each performer should be given free rein in the choice of works to be interpreted by him. It then devolves upon the arranger of the program to make an agreeable succession of the individual numbers. Conditions should be made as favorable to all participants as possible. Should the club prefer, however, to study composers or schools, then all desire for personal display should be laid aside and works should be selected entirely with a view of "getting into" the subject in the most thorough possible manner.

Whatever its object, if the club is to live beyond a few seasons, it must foster a spirit of comradeship and helpfulness and that higher sociability which results from mutual love of beauty. The writer has no intention of making a detailed plan for a season's work, but it is hoped that the following *hints* may be found adaptable.

AT THE MEETING.

Assuming that each meeting is of one hour and forty-five minutes duration. Let the first fifteen minutes be devoted to business, appointing committees to attend to what cannot be accomplished in that time. Then divide the remaining time into two periods of forty-five minutes each, devoting one to a miscellaneous program and the other to the study of some particular musical subject. So a club may pursue both objects previously mentioned, yet keeping them separate and distinct.

SUGGESTIONS FOR MEETINGS.

The following will, I think, be found to be of great interest as well as fertile in the suggestion of kindred themes:

Musical Myths—the ancient legends by which various peoples have accounted for the origin of music. This will, of necessity, be entirely verbal, and some of the following subjects will be likewise.

Primitive Music—which derives its chief interest from the fact that the music of primitive peoples of to-day is our principal means for the study of prehistoric music. Wallescheck, in his "Primitive Music," gives many interesting examples which could be sung or played on the most appropriate instruments available in connection with a talk or reading.

Hebrew and Greek Music. Illustrations of these two classes of music can only be approximate, but may be made very effective with the aid of a flute and harp, or even a mandolin.

Music of the Early Church, which, with the authentic and plagal scales, constitutes a subject of great interest. Then degressing from historical order, which may easily be continued—

Music of the Orient, many interesting examples of which are to be had.

Music of the American Indian.

Negro Music and its Sources.

Folk Music, which would require at least two sessions.

Dance Forms, which should be studied prior to the early instrumental music, since it was these simple forms which were of necessity utilized and amplified by the old masters.

The Rise of Opera and Oratorio. A comparative study of the events and causes which made for the development of these two art forms is fraught with an interest which cannot but be absorbing.

The Lied, that, perhaps, youngest of all forms of the youngest of the arts.

The Ballet and Ballet Music, the study of which reveals unexpected facts, such as that of its use in the early oratorios. Space forbids the citing of authorities to which Browning's "of the making of many books there is no end" is particularly applicable. Nor have the "regulation" subjects of musical history been touched upon in this endeavor to suggest topics not on the beaten path.

A PUBLIC-SPIRITED MUSIC CLUB.

A MOST interesting and instructive plan for the year's work is that selected by one of the federated clubs in the Southern section. At an informal reception held in the club rooms after an hour of social intercourse a study class was organized, every member present joining the class.

The plan for work is one which should appeal to the layman as well as to the musician. Meetings are to be held twice a month, a director appointed for each month, and the class will take up the study and discussion of a school of music, which will be illustrated by the following monthly concert of the club. Those chosen for directors must be talented and capable, and the discussions planned in a way to make them both interesting and instructive. Beside the study class and monthly concert this busy Southern club has a choral class of probably twenty-five members, who receive free class lessons in singing from one of the most talented singing teachers of the city. Another department of the club and one which even the smallest body of working musicians might undertake is the Department of Philanthropy. This department is under the direction of one of the club's philanthropic members, and through her directions music will be carried monthly into the public charity institutions, the hovels of the poor, the jails and poor-houses, any place where the refining, uplifting notes of a sweet song, a violin solo or any musical instrument might afford pleasure to some sun-starved soul or create better thought in a sin-hardened criminal. Beside the director of this committee, it has been found advisable to have a musical director for the department. The chairman arranges all dates, makes the necessary preparation for the coming of the musicians, and the musical director arranges a suitable program and assists with the work of presenting it. The chairman of the committee need not be a musician, but the musical director must, of course, be able to direct the program.

At the end of the season it is the purpose of this club to give a public concert in one of the city's largest theatres, every number on the program to be given by the club talent, the proceeds of the evening to go to a fund for "needy musicians."

AN INTERESTING MEETING.

THE Managing Board of the National Federation of Musical Clubs recently held a most interesting meeting in Grand Rapids, Mich. Plans were made for the coming biennial which will be held in that city in May, 1909. A report of the "Plan of Work" department showed that 17 clubs have federated in the southern section during the past year. Following the business sessions elaborate entertainments in the way of luncheons, trolley rides and concerts were enjoyed by the visitors and their hostesses. Mrs. C. B. Kelsey, president of the N. F. M. C., presided at all meetings and contributed largely to the entertainment of the visiting members.

CHARLES LAMB'S AVERSION TO COMPLICATED MUSIC.

CHARLES LAMB had an aversion to everything in music but the simplest born. The brilliant English essayist was born long before the era of the so-called "music of the future." He did not even hear the music of Schumann yet the triumphs of the masters of the tonal art were all to much for him. In expressing his "agony," he has used his literary stiletto in the following fashion.

Above all, those insufferable concertos and pieces of music, as they are called, do plague and embitter my apprehension. Words are something; but to be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched upon a rack of roses; to keep up languor by unintermitted effort; to pile honey upon sugar and sugar upon honey to an interminable tedious sweetness; to fill up sound with feeling and strain ideas to keep pace with it; to gaze on empty frames and be forced to make the pictures for yourself; to read a book *all stops* and be obliged to supply the verbal matter; to invent extempore tragedies; to answer to the vague gestures of an inexplicable rambling mime;—these are faint shadows of what I have undergone from a series of the ablest executed pieces of this empty *instrumental music.*

PIANOFORTE CHORD PLAYING—ARM WEIGHT VERSUS ARM FORCE.

BY AVE GALBRAITH.

In these strenuous days of pugilistic piano playing it well to pause for a little in order to think of, and decide on the proper method of producing good tone. There is a strong impression abroad in the pianistic world that, in order to play forte chords, intense muscular force is requisite, and this delusion often has the effect of ruining a player's touch.

I have had the pleasure of hearing two pianists of world wide fame, who have carried this thought so far that their forte passages have degenerated into mere thumping of the poor keys, with the result that, not only was the tone ugly, harsh, and void of carrying quality—but the players left the platform physical wrecks, worn out with the hard muscular effort they had been putting forth. Now none of this is in the least necessary; no one requires to get tone by using so much force as, in many cases, to break the long suffering strings that are unmercifully hammered.

Pianoforte playing, like many other things, has been reduced to a distinct and knowledgeable science, and what we all—artists and students alike, have to do, is to learn how to attain a given result in the best possible way, and with the least possible bodily exertion. And from the outset, let me say, that in forte chord playing, arm force should never be exerted. Some of the great teachers it is true, insist on their pupils consciously using this power, but almost inevitably when the pupils are away from the master's keen ear, the tone which he has kept at the proper quality, gets louder and harsher, till it becomes the unbearable pounding so much disliked by the true musician. Instead of this "force" then, should be used simply the conscious weight of the arm, which is, if properly employed, quite sufficient to give the very fullest tone required. And the way to practice for this unfailing quality of tone is as follows:

Place the fingers on the keyboard in an easy chord position, raise the whole arm considerably and without stiffness, and then lower it swiftly, catching the weight as it falls by the use of exertion of the hand and fingers. At the moment of sound, which should be just as the arm becomes level with the knuckles on the hand, take away the weight, and let the arm support itself—the feeling being as if the tone was falling through the piano keys. This, of course, is for a staccato chord. For a tenuto one, instead of taking away all the arm weight a slight amount must remain on the keys in order that they may be kept depressed. Begin by practicing pianissimo, just letting the arm fall easily of itself, then increase gradually in conscious weight lapse till the strongest Fortissimo is reached. These movements will gradually become automatic. Wonderful results can be attained with this method even with children, showing that it is not tremendously strong brute-force that is required for pianoforte playing.—*Musical Canada.*

"Expression, feeling, and sensibility are the soul of music, as of every other art. If we were to play a piece of music with exactly the same degree of forte or piano throughout, it would sound as ridiculous as if we were to recite a beautiful poem in the same monotonous tone in which we are used to repeat the multiplication table."—*Carl Czerny.*

PUBLISHERS NOTES

Guide for the Male Voice. By F. W. Root. This is the next volume that is to be issued in connection with Mr. Frederic W. Root's well-known vocal course, "Technic and Art of Singing." The work gives particular instruction as to the development of bass, baritone and tenor voices, providing special exercises and songs. The work will be a great help and aid to women teachers who have to deal with the characteristics which differ from those of the female voice.

This work should have been ready to deliver to the advance subscribers during the past month if it had not been that at the last moment Mr. Root, in order to improve the book, decided to add considerable material to it. That material is now under way, and unless something unforeseen occurs it will be possible to promise the book about the time this issue reaches our subscribers.

In the meantime the special advance price introductory offer of 30 cents remains open until March 31st only.

Novelties for Six Hands. We have just received from Europe a series of easy pieces in the third grade for six hands. These compositions are very melodious and well arranged. For those in search of novelties for pupils' recitals we can heartily recommend this series, any of which will be sent "On Sale" with our regular liberal discount.

Hofmann. "Rosebud"	$0.75
Gossec. "Gavotte from Olden Days."	.50
Hirsch. "Friendship Polonaise"	.60
Leonard. "A Tour In An Auto"	.75
Heller. "An Open Air Dance"	.50
Golde. "Prussian March"	.75
Leonard. "At the Telephone"	.75
Strauss. "Radetzky March"	.75

A catalog of music arranged for six hands, two pianos, four hands, eight hands and other combinations will be sent free upon application.

New Musical Post Cards. Constant additions are being made to our large list of musical post cards. Each month we receive from Europe new cards of famous musicians. These cards are all printed in the superb platinotype finish and form tasty studio decorations at a minimum cost. During the past month we have received as novelties:

Bonci, Debussy, Guilmant, Halir, Henschel, d'Indy, Joachim, Marchesi, Melba, Mossel, Patti, Scharwenka, Sitt, Walenn-Quartette, Ysaye.

The card of Joachim is a superior photo, and that of Ysaye playing the violin is perfect in detail. In ordering these cards it is necessary to state March Novelties, as we have two other poses of Ysaye and four of Joachim. These cards are all sold at uniform rate of 50 cents per dozen, or 5 cents each, postpaid. We carry in stock the largest list of musical post cards in the country. A catalog of over 300 subjects will be sent free upon application.

Twelve Short Melodious Pieces for Young Players. By Geza Horvath. We will continue during the present month the special offer on this volume. This is a set of twelve new and original pieces of characteristic style, by this popular composer and teacher. They are all attractive and as varied as possible. Pupils will be sure to like them. They lie chiefly in the second grade, although a few of the pieces are a trifle more advanced, approaching the early third grade. All, however, are adapted for small hands. During the current month, for introductory purposes, we are offering this volume at 25 cents, postpaid, if cash accompanies the order.

Sacred Songs: For High Voice; For Low Voice. We will continue for this month only the special offer on our two new volumes of sacred songs. One volume is for high voice, and the other for low voice, and while some of the songs will appear in both volumes, each volume will contain the majority of songs adapted for the respective voices, high or low. In other words, the contents of the two volumes will by no means be the same throughout and neither volume will contain any trite or hackneyed material and no songs will be found which have appeared in other collections. We feel sure that these volumes will be highly appreciated by singers, especially by church singers.

For introductory purposes we are offering either volume at 40 cents, postpaid, if cash accompanies the order.

Czerny's Studies, Op. 261 and Op. 453. These two volumes of Czerny's Studies, both very popular and widely used, are now ready and the special offer on each is herewith withdrawn. Both are published in the Presser Collection, and are gotten out in the very best possible style. We can highly recommend our edition of these works.

Musical Fairy Book. By Sartorio. This little volume is now ready and the special offer is herewith withdrawn. We shall be pleased, however, to send the work for examination to all who may be interested. It is really a most attractive work to use with young pupils. The pieces all lie in the treble clef and each one illustrates some well known fairy tale. In most cases the book is accompanied by text which tells the story. Young people especially will be interested in them and musically they are extremely well written.

Gurlitt, Op. 82, Volume 1. This volume is now ready and the special offer is hereby withdrawn. It is one of the new numbers of our Presser Collection, and has been very carefully prepared. It is well gotten up and clearly printed. As this is a popular volume we anticipate that our new edition will prove welcome and will be widely used.

Easter Music. During the present month all preparations for the Easter Day Services will have been made, and if we are to judge from the numerous requests received for Easter music, the day will be marked everywhere by unusually good musical programmes in the churches of all denominations. To those who have not yet selected their solos, quartets and choruses for the occasion we suggest an early application to us for an assortment of appropriate material to be sent for inspection. In addition to the anthems and solos mentioned in the February ETUDE, we now take pleasure in announcing these: "Sing With All the Sons of Glory," solo for medium voice, by Mueller; "He is Risen," anthem, by Attwater, and "Behold I Show you a Mystery," by Solly. Others may be found in our regular advertising columns, and any of these publications may be ordered from us for examination. Patrons may depend on prompt service and liberal terms.

Music "On Sale." It occasionally comes to our knowledge that patrons entertain a mistaken impression to the effect that the "On Sale Plan" is available only at the beginning of the teaching season; this is far from true, as this plan is in operation continually so that customers are always at liberty to ask for music to be sent on sale, subject to settlement at the close of the usual teaching season; this may be in June or several months later, depending on the part of the world in which the teaching is done. We have "On Sale" customers in India, China, Japan, New Zealand, South Africa and many other foreign countries, to say nothing of the thousands in America, including Canada and Mexico. The music school season varies so much, even in the United States, that we find our "On Sale" business extends completely through the summer months. This "On Sale" scheme is one of which all music teachers should avail themselves; it saves time, expense and annoyance without obligating any one to pay for music not actually used. We should be glad to send full details of this plan to any teacher making application for same.

Standard Compositions. Grade V. This volume is now ready, and the special price is hereby withdrawn. It is a splendid collection of pieces; one of the most interesting of the series. Its educational qualities and musical worth will appeal to the teacher, and the pieces themselves will prove most attractive to the pupil.

Although this volume is no longer on special offer, we shall be pleased to send it on examination to all who may be interested.

Heuser's Piano Studies. This volume is now off the press and the special offer is hereby withdrawn. This is an excellent set of modern studies, affording fine drill in velocity, is suitable for pupils of the early third grade, and is especially adapted to precede Czerny's Velocity Studies, Op. 299. We shall be pleased to have teachers give this work a careful examination and due trial, and to this end it will be sent for examination at any time.

Organ Repertoire. This is the final month of the special offer on the Organ Repertoire. The work is almost ready, but we have decided to continue it for this month only. It is a large and important work and has entailed much care and attention in its preparation. We are sure that the work will prove a great success and come into general use, as has our previous volume entitled "The Organ Player." It will be a handsome volume, superior in every respect.

The special price will be 65 cents, postpaid, if cash accompanies the order.

Questions and Answers on the Elements of Music. By M. G. Evans. We are very glad, indeed, to see the interest taken in this work. It is one of the most useful that we have ever published. The name has been changed to convey more definitely the nature of the book. The name under which the book will be issued will be "Primer of Facts About Music." It is in reality a modern primer, not on the order of Burrows' and Jousse's, but one containing a wider field and up to date. The work will positively be out before the end of this month, as it is now in the binder's hands, so this is the last month the special offer will be in force and 20 cents will now procure a copy of it postpaid. We publish a few questions from the book in the last issue of THE ETUDE, and this will give an idea of the character of the questions that are answered in the book. The book teems with just the kind of information that the average teacher is seeking.

Four-Hand Miscellany. This is the title of a new collection of duets for concert and home use. As implied by the title of the book, it is a miscellaneous collection containing pieces in all styles: classic, romantic, operatic and popular. In point of difficulty the pieces range from Grade 3 to 5, with a preponderance of the lower grades. It will be a large book, handsomly gotten up and clearly printed from large plates. There will be in all about 20 duets. Many of the pieces are original for four hands; others have been especially arranged. Every piece is a gem. The work is already completed, and is about going to press, but during the current month for introductory purposes we are offering it at the especially low price of 30c. postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

Bach's Little Fugues. Some time ago we published in the Presser Collection the "Little Preludes of Bach." This volume is largely used for teaching, as it is an excellent preparation for the more advanced works of Bach, and affords special drill in elementary polyphonic playing. We have decided to issue another volume which will contain the "Little Fugues of Bach." These little fugues may be used directly to follow the little preludes, or they may be used in conjunction with the little preludes. While they are a trifle more advanced in difficulty than the little preludes, they are not so difficult as many of the inventions.

In addition to publishing the little fugues complete, in one volume, we will issue also another volume containing the little preludes and little fugues complete. Both these new volumes we are offering this month at special introductory prices. We will send the little fugues for 20c, or we will send the little preludes and little fugues (complete in one volume) for 25c, postpaid in either case, if cash accompanies the order.

Melba Photographs. We have a limited number of platinotype cards of Madame Melba in costume. The cards are 7¾ x 11¼ in size, and are an addition to any singer's studio, being of superior grade and finish. These pictures retail for fifty cents, but while they last we will send a copy postpaid, securely packed, for but fifteen cents. As we have but a limited supply, an early request is necessary as this offer will not appear again.

New March Album. The demand has forced us to issue a new march album for piano solo containing the latest and best music for the march, including two-steps, the grand march and the slow march. The music of this book will be entirely modern, and it will be our aim to make it one of the best books of this kind on the market. Our usual custom of offering works of this kind to the public at a reduced rate will hold good on this work during the present month. Therefore if anyone sends us 25 cents we will send this book postpaid to any part of the United States and Canada when it is published.

First Grade Studies for the Piano. By L. A. Bugbee. We have in press a set of studies of the very easiest grade for the piano written by a musician whose life has been spent in teaching children. This work is the result of many years' practical experience in teaching beginners. The exercises are all original and many of them contain words. They are unusually interesting and progress in difficulty in the most gradual way possible. The pupil is first of all interested in the studies, and these studies are bordering on pieces in a very great many ways. We predict a very wide circulation for this work among those who have to deal with elementary teaching. The work is to be gotten out in the most approved manner, and we will place it on our special offer for 20 cents, postpaid. Do not fail, if you have any beginners to teach, to procure at least one copy of this work.

Kindergarten Method. By Landon & Batchellor. This work, which has been in the course of preparation for some time, is now approaching completion. The teachers' edition is entirely done and in the hands of the practical printer. The pupils' book will not be ready for some time to come.

At the present time there is no book on kindergarten music teaching. The only way that a person can become acquainted with the subject is to take some of the patent systems that are advertised by various parties. These various patent systems are not published and are only given to those who take the course, and they have no material which is for sale on the market, so that this work will be the first kindergarten method published. This system will not require an expensive studio furnishing and is adapted to classes of from four to fifteen members. It lays the solid foundation for the ultimate artistic performance and forms the first musical ideas so that rapid as well as thorough results may be attained. It is the aim of the authors to produce a method by which music may be scientifically taught to the young child by natural means and in a pleasing manner.

We offer the two volumes, the teachers' and the pupils' volume, for only $1.00.

Reprinted Editions for February. *Modern Sonatinas*, edited and revised by Maurits Leefson. This work has passed through quite a number of editions. A most useful work for teachers, with careful and expert editing; a pleasing introduction to the classics.

Plaster Placques for Studios. From Stuttgart, Germany, we have received a consignment of composition reliefs of musicians. These placques, in size 4½ by 6¼, are unique in design, and provided with a clasp for hanging requirements. The heads are treated in tasteful shades that bring into sturdy relief the physical characteristics of each subject.

In the list we have reliefs of Bach, Beethoven, Brahms, Handel, Joachim, Liszt, Mozart, Schubert, Schumann and Wagner. The price of each placque is 50 cents net. Postage is extra. This amounts to about 15 cents for single copies, but when two or more are ordered the cost would hardly be over 25 cents.

"No Name" Orders and Returned Packages. Packages of music are returned daily with no names upon them by which we can identify the sender. Then the post office has a way of either not postmarking printed matter or of postmarking it so that it cannot be read.

Result: By means of careful and lengthy investigation, going so far as even communicating with the postmaster or the express agent, etc., etc., etc., we are able to identify about half of such packages; the balance which we find it impossible to identify are the cause of almost all the complaints which we receive with regard to accounts.

The name and address of the sender should be placed on the outside of every package returned to us. We receive hundreds every day; it is obvious that otherwise it is impossible for us to know from whom they come.

No name orders belong to a different class. It may be surprising, but there is not a day goes by that this office does not receive postal cards and even letters to which no name has been signed. The result from this is that our claim of being *the quickest mail order music supply house* in the country is severely attacked by the persons who neglect to sign their names to the orders, thus rendering it impossible for us to fill them at all.

Program Forms. We desire at this time to draw attention to the program forms which we brought out last season, and which have been used very largely since then. We made them because of the demand there was for an attractive form that could be gotten in small quantities at a fair price.

These program forms are in two styles, one "Concert given by" as the title, and the other "Recital by the pupils of." Both are printed in two colors, the former perhaps slightly more attractive than the latter. The price is 75 cents per hundred. The matter to be inserted can be either written in, printed or mimeographed. Sample of both free for the asking. We do not do the printing.

NEW PUBLICATIONS.

Touch, Phrasing and Interpretation, by J. Alfred Johnstone. Published by William Reeves, London. $1.50, net.

Mr. Johnstone has ideas of his own, some of which are valuable. There is much in his book that is practical, helpful and free from that "rhapsodic" style (to use his own word) which so frequently mars works devoted to the æsthetic side of piano playing. Considerable space is given to the discus-

sion of the various editions of the works of John Sebastian Bach, and Beethoven, and many of the points noted are of value. Unfortunately, the author appears to be one of those given to making virulent attacks on people whose methods differ from his own.

Music Life, and How to Succeed In It. This is one of Mr. Thomas Tapper's well-known works of great interest to the music student and the young teacher. A companion volume to the first volume, "Chats With Music Students." The work is in Mr. Tapper's well-known pertinest manner of writing, helpful, interesting and indispensable to every musician.

Clarke's Music Tablet has sold into the thousands. We are pleased to announce that the next edition of this tablet will be very much superior in workmanship, that is in both paper and ruling, to any edition so far presented. The price remains the same, 25 cents postpaid.

The Coming of Ruth, by W. T. Noss, is a dramatic cantata of great strength and of not great difficulty, suitable for conventions, singing societies and particularly for church choirs. It contains solos for every voice, and requires a mixed chorus.

Mathew's Standard Graded Course of Studies continues in its well-deserved popularity throughout the entire country; a month never goes by that some one of the ten volumes is not reprinted. A work deserving of all the success that it has had; a work which has been imitated more than any other work ever published in music. Its success has been phenomenal, and we continue to invite the most careful comparison.

Chapters of Opera, by Henry Edward Krehbiel. Published by Henry Holt & Co., New York. Price, $3.50, net. By mail, $3.72.

Though Mr. Krehbiel modestly insists on calling his book "Chapters of Opera," there is no book so comprehensive and in a general way so illuminating of the development of opera in America. The first seven chapters give much interesting information, including some very amusing anecdotes, about the earliest performances and opera houses (with pictures of the latter). There are also a double-page interior of the Metropolitan and full-page exteriors of the Academy of Music and the Manhattan Opera House. The bulk of the book, however, is devoted to the quarter century of the Metropolitan Opera House, with valuable tables of the repertoire for each season. Two chapters cover Mr. Hammerstein's Manhattan Opera House.

The Opera-Goer's Complete Guide, by Leo Melitz, translated by Richard Salinger. Published by Dodd, Mead & Co., New York. Price, $1.20, net.

Probably there is nothing more annoying than to go to the opera and listen to a succession of beautiful sounds, observe much excellent stage scenery and follow the strenuous action of the singers, and to come away with only the vaguest notion of what it has all been about. Of course, the programs help; but to have a book containing an outline of the opera you are going to see is better, and for such a purpose the present volume is admirably suited.

Edward MacDowell, by Lawrence Gilman. Published by The John Lane Company, New York. Price, $1.50, net. Postage, 12 cents.

This book is an enlargement of the study of MacDowell's life which Mr. Gilman has already published in the "Living Masters of Music" series. MacDowell has scarcely been dead a year. Would it not have been better to wait a while until his life could be reviewed from a better perspective? His life belongs in a measure to the American public, as he is the most individual composer America has yet produced. The present work is in many ways admirable.

Great Musicians, by Ernest Oldmeadow. Published by George W. Jacobs & Co., Philadelphia. Price, $1.50.

The title of this book is somewhat misleading, as a hasty glance through its pages might lead one to believe that the "great musicians began with Orlando di Lasso—or Orlandus Lassus, as the scholarly author prefers to call him—and ended with Bach. A further perusal, however, will show that the author is a man of wide learning and eclectic taste. He has written an interesting series of brief biographies of the chief composers who flourished during the two hundred years preceding and culminating in Bach and Handel.

The Psychology of Singing. A rational method of voice culture, based on a scientific analysis of all systems, ancient and modern. By David C. Taylor. (The Macmillan Company, New York.) Price, $1.50.

Mr. Taylor is thoroughly in earnest and shows an extensive acquaintance with the most important works that have been written on the subject of singing within the last two centuries. He quotes from them so freely, indeed, that the mass of contradictory opinion thus brought together will be apt to be disquieting in its effect on the mind of the student, the more so since it is doubtful that the method he proposes is calculated to bring order out of the chaos he pictures. He justly condemns the fallacy that a scientific knowledge of the vocal organs and of their functions in the production of tone is sufficient to solve the difficulties of the singing teacher, and advocates the reactionary policy of a return to the empirical instruction of the early Italian school by making imitation the foundation of a rational method of voice culture. This, however, evidently settles nothing, since it leaves the matter on a purely personal basis between pupil and teacher, the imitator and the imitated. In psychological data, too, have reference not to singing as an art, but to the reflex or involuntary muscular processes involved in singing. It can hardly be doubted that a higher psychology than this holds the key to a complete and unified method of teaching singing, one in which science will aid the teacher and imitation the pupil without either assuming the position of a controlling principle.

The book bears evidence of much study and patient research, but a lack of definite and practical suggestion leaves it on the whole unconvincing and inconclusive. (F. S. L.)

The Choirmaster's Manual, by Harold Newton Clare (G. Schirmer, New York). Price, 75 cents.

This little work should prove very useful to those for whom it is primarily intended—directors of choirs in the smaller towns—and might be read with profit by those in the larger cities. There are many books about choirs and their management, and, of course, the subject is open to boundless discussion, but a book like the present, in which is embodied the weight of twenty years of practical experience in commonsense methods, stands in no need of apology for its appearance.

ANSWERS TO QUESTIONS

A department of expert advice for the use of any ETUDE reader who may desire information upon some special musical subject.

SPECIAL NOTICE.

1. All questions must be signed with the name and address of the writer. No attention will be paid to questions not thus signed.

2. If your question is personal and not of a nature that will appeal to the majority of our readers you will receive an answer by letter, and not in this column.

3. If you are writing about other matters (music orders, subscription, etc.) place the questions intended for this department upon a separate sheet of paper and sign your name and address. Do not send questions in the body of a letter referring to other departments.

4. Questions referring to the interpretation of special pieces, metronomic markings, etc., must be limited to this department, as they are not likely to interest many of our readers.

5. Direct letters, "THE ETUDE Questions and Answers," 1714 Chestnut St., Philadelphia. No charge is made for the use of this department. All questions will be placed in the hands of competent specialists.

Q. Is a quintole a quintet?

A. No. A quintole is a group of five notes to be played in the time of four notes of the same denomination. A quintet is a composition for five performers.

Q. What were the "Pipes of Pan?"

A. A set of reed pipes from reeds and sounded by blowing across the open top. Dr. H. A. Clarke, in his pronouncing Dictionary, says: "The instrument is of unknown antiquity and universal use. The ancient Peruvians covered them out of stones. The Filians and South American Indians make them of bamboo pipes. The Greeks set open, the other closed at one end, thus producing octave successions.

Q. Name some musicians who have been largely self-taught.

A. Raff, E. Prout, A. J. Goodrich, Campanini, also E. Elgar.

Q. When was Rossini's "Il Barbiere di Siviglia" first produced?

A. In 1816, at the "Argentina," in Rome. At the first performance it was hissed by the old frequenters of the opera who were indignant at the young composer's "presumption." The public, however would not tolerate this treatment, and the work was considered sensational in those days, much as "Pelleas and Mellisande" and "Elektra" are considered sensational in this day.

Q. Name the members of the famous Viennese Strauss family of composers of dance music.

A. Johann Strauss (born in Vienna, 1804) commonly called the "Father of Waltz." Johann Strauss (JR.), (born in 1825, at Vienna, and died there in 1899), known as the "Waltz King." He was the author of "The Beautiful Blue Danube," "Kunstlerleben," "Tales from the Vienna Woods," "Wine, Woman and Song," "Wine, Woman and Song." Wagner said of his works: "One of Strauss' waltzes as far surpasses in charm, lavish and real musical worth hundreds of the artificial compositions of his contemporaries as the tower of St. Stephens surpasses the advertising columns of the Paris Boulevards." Two brothers of Johann, Joseph and Edward, have also achieved fame.

Q. How many minutes a day is it advisable for the singing pupil to practice breathing exercises?

A. One half hour, divided into ten-minute periods, with from one to two between each period, is abundant. Over exercise in breathing may result in strain or distressing complaint, emphysema. The correct practice of breathing will lead you to form such habits that every breath you take will become a breathing exercise.

Q. Are secondary sevenths the same as dominant sevenths in the second position?

A. No. Secondary sevenths are seventh chords having their fundamental notes on other degrees of the scale than the dominant.

Q. Sometimes octaves are printed with the lower note in one staff and the upper. What does it mean?

A. This indicates that the lower note may be left out when the piece is played by performers with small hands.

Q. Please give names of some of the modern composers of French operas.

A. Saint-Saens, Massenet, Charpentier, Dukas, Debussy, Leroux.

Q. What is the best arrangement for the position of the singers in a chorus?

A. The basses should stand behind the altos and the tenors behind the sopranos. This is the arrangement generally employed.

Q. I have had a good musical training and am capable of playing pieces in the eighth grade, but have also had experience in teaching children. I would like to secure a position in some school at a salary. How shall I go about securing such a position?

A. Apply to some reputable teachers' agency or advertise in musical and educational papers. This is the only way in which you are likely to secure what you desire.

Q. Please give correct pronunciation of Semiramide, Mendelssohn and Chopin.

A. Sem-ir-am'-i-deh; Men'dels-sohn; Shō-pang.

Q. Does a piano with a "stiff action" require the performer to have a different kind of technic?

A. No. The difference is merely a matter of force.

Q. I am twenty-four years of age and have studied piano for one year, practicing two hours daily. What should I be able to play at sight by this time?

A. All cases are different and it is impossible for us to estimate without becoming acquainted with your case. You should at least play pieces in the second grade of the Standard Graded Course.

Q. What does "recitative" really mean?

A. Declamatory singing, slightly resembling chanting. When invented in 1600 it was supposed to be a revival of classical Greek declamatory vocal music. It is usually accompanied by a simple accompaniment which is played by the string band when an orchestra is employed. Modern composers, however, use a full orchestra to accompany some recitative passages. It differs from the customary aria in that it is usually applied to the narrative portions of the libretto of the classical operas and oratorio. In these cases, however, when the aria has been practically abandoned, entire works are made almost exclusively of recitative, as in the case of "Pelleas and Melisande" and "Salome." "Recitative secco" or dry recitative is accompanied very sparingly with chords. During the pauses of the voice it was customary at one time for the violincello to execute impromptu flourishes.

Q. What are the requirements for admission into the Home for Aged Music Teachers, and where is it located?

A. The requirements for admission into the Home for Aged Music Teachers are as follows:

First—Applicant must be 65 years of age.

Second—Applicant must have taught 25 years in the United States.

Third—Applicant must not have any contagious disease.

Fourth—Applicant must be ready to pay $200 entrance fee.

The Home is fully equipped and fully endowed, and is located at 236 S. Third street, Philadelphia.

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"They are pictures of health and have never had the least symptom of stomach trouble, even through the most severe siege of whooping cough they could retain Grape-Nuts when all else failed.

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Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

Recital Programs

Music That Progressive Teachers Have Found Desirable

Pupils of Mr. G. Bellm.

Soldiers March, Streabog; Whippoorwill, Nocturne, Schiller; Lola to Bed, Gilbert; Dream Blossoms, Waltz, Ludovic; Flying Doves (4 hds), Heins; Big Lake Erie, Reverie, Eclectic; Spring Song (Verdi) Sidus; Sextette, Lucia di Lammermoor, (Donizetti) Bohm; Toreador's Song from Carmen (4 hds), Bizet; Bird in the Black Forest, Eilenberg; Swallow's Song, Bohm; Merlin (4 hds), Flotow; Il Trovatore, (Verdi) Dorn; Bon Hur Chariot Race, Paull; Fifth Nocturne, Leybach; Rhapsodie Hongroise No. 12, Liszt; Sextette, Lucia (for the left hand alone), Leschetizky; Operatic Fantasia (4 hds), Epstein.

Pupils of Mrs. I. F. Wagner.

May Day (4 hds), Rathburn; Waltz, S. Roe; Sunset Nocturne, Read; Dance of the Brownies, Kauffman; Joyous Farmer, Schumann; Doll's Dream, Th. Oesten; Spinning Wheel, Von Wilm; Consolation, Mendelssohn; Tarantella, Stephen Heller; Dance of the Gnomes, Faber; Spinning Song, Ellmenrick; Slumber Song, Gurlitt; Evening Prayer, Reinecke.

Pupils of Miss Fay Marshall.

A Little Duet, Knorr; Cabaletta, Lack; The Mother Bird's Song, Reed; Witches' Revels, Schytte; The Brook, Grieg; The Warrior's Song, Heller; Melody in F, Rubinstein; Frolic of the Milk-Maids, Spaulding; The Fairies' Ballet, Brown; The Juggler, Boex; The Two Larks, Leschetizky; Intermezzo from "Cavalleria Rusticana," Mascagni.

Pupils of Mrs. S. T. Hendrickson.

Menuetto, from Septet, Opus 20 (4 hds), Beethoven; Schumann's Cradle Song, Opus 124, No. 8, Bach; Forest Chimes, Glinschaix; Happy Farmer (4 hds), Schumann; Elder Blossoms, Espen; Scherzo Bandolo; Elf Play, W. Lege; Ihin Dance, Jensen; In the Meadow (4 hds), Jos. Low; Merry Huntsman, Merkel; Dance of Sylphs, Lege; Scherzo, Op. 16, No. 2, F. Mendelssohn; Cupid's Arrow, Op. 75 (4 hds), Carl Heins; Ballade in Londola, C. Heins; Valse Styrienne, H. A. Wollenhaupt; Andante, from "Surprise Symphony" (4 hds), Haydn.

Pupils of Frederick W. Goodrich.

Spanish Dance No. 1 (4 hds), Moskowski; Mazurka, Schumann; Valse (Romeo et Juliette), Gounod; Tarantelle, Heller; Polonaise, Hoffman; Dance of the Gnomes, Lack; Le Chant Sans Paroles, Tschaikowsky; Pierrette, Chaminade; Scherzo (Symphony No. 7) (4 hds), Beethoven; Ballet of Spring, Sinding; Kammenoi Ostrow, Rubenstein; Norwegian Bridal Procession, Grieg.

Pupils of Arthur J. Boser.

Galop De Concert, Op. 10 (8 hds), Milde; Riverside March (6 hds), Gebel; Young May Queen March (12 hds), Meyer; Light of Heart (4 hds), Gade; Girard Gavotte (12 hds), Fendey; Tre La Cavalier (4 hds), Spindler; Light Cavalry Overture (8 hds), Suppe; Concert Polonaise, Engelmann; Cathedral Raff; Second Polonaise, Liszt; Trilby, Godard; Overture Oberon (4 hds), Weber; Awaking of the Lion, Op. 115 (8 hds), Denkoski.

Pupils of Ella Leona Gale.

In Brown, Kern; Little Dearest, Charge of the Uhlans (4 hds), Bohm; Song of the Robins, Warren; Midget's Wedding March, Fentimore; In the Mill, Gleschin's Carol of the Bobolink, Lorraine; Music Box, Liebich; Skipping Rope (4 hds), Blake; Fairy Fingers, Wachs; Bells in the Air, Keeling; Happy Hearts, Mayfield; The Music Box, Poldini; Mardenia, Bermude (4 hds); Low; Caprice Bohemien, Lebierre; Military March (8 hds), Herz; Grand Caprice (for left hand alone), Kolling.

Pupils of Mrs. Alice I. Read.

Dance Macabre (8 hds), Saint-Saens; Rondo, Op. 51, No. 2, Beethoven; Gipsy Rondo (6 hds), Haydn; Rondo in C, Op. 73 (2 pianos), Chopin; Valse de Ballet, Chaminade; Tarantelle, Overture (4 hds), Wagner; La Fileuse, Op. 157, Raff; Valse Brillante (8 hds), Schulhoff; Concert Polonaise, Engelmann; Op. 60, Mendelssohn; Ballata e Bizzaria (12 hds), Paymontili; Valse Brillante, Op. 72, von Weber; Hungarian Rhapsodie No. 2 (8 hds), Liszt.

Pupils of Miss E. M. Metoe.

Little Bo Peep, Sing a Song of Sixpence, Dolly Darling, Spaulding; The Joyous Peasant, Schumann; In the Smithy, Parlow; Ring Rotunda, Streabog; Maiden Dreams, Renard; Song, Sunbeam, Peter; The Merry Minuet, The Keepsake, Petrie; Valse Venetian, Tranianser, Overture (4 hds), Wagner; La Fileuse, Op. 157, Raff; Valse Brillant (8 hds), Schulhoff; Concert Polonaise, Engelmann; Op. 60, Mendelssohn; Ballata e Bizzaria (12 hds), Paymontili; Valse Brillante, Op. 72, von Weber; Hungarian Rhapsodie No. 2 (8 hds), Liszt.

Pupils of Miss Abbie Pallet.

Little Visitor, Spaulding; Hop Scotch, Orth; Doll's Dream, Oesten; In May, Behr; Piano Song, Orth; Little Dutch Doll, Krogmann; Spring Dove, Orth; Will o' the Wisp, Jungmann; Spring Song, Fontaine; Traumerei, Schumann; Merry Boboline, Krogmann; Serenade, Schubert; Melody in F, Rubinstein; Bohemian Dance, Gebel; The Hunter's Song, Bechter; The Trumpeters, Spindler; Grasshopper's Song, Emery; Robin's Return, Bees Lavotte, Krogmann; Path of Roses, Wilhelm; Jolly Darkies, Bechter; Flying Doves (4 hds), Heins.

Pupils of Mrs. Clarotta B. Justice.

Overture, Dancredi (4 hds), Rossini; Patriotic March, Spaulding; Valse (6 hds), Streabog; Soldier's March, Lange; Postilion D'Amour (4 hds), Behr; Heather Rose, Lange; Mardi Gras Quadrilles (4 hds), Schubert; Dance on the Lawn, Kuhn; Valse Venetienne (4 hds), Ringuet; Beautiful Spring (Song), Metzler; Tyrolienne, Spindler; (4 hds), Cabrini; Fifth Nocturne, Leybach; Scherzo Brillante (4 hds), Spoonholtz; My First Music Lesson, Wilson; La Gazelle, Wollenhaupt; Galop de Concert (4 hds), Milde.

Pupils of Mrs. Nora S. Barden.

Lightly Row, Root; Teddy Bear Waltz, Fearis; My Papa's Waltz, Zeller; Home, Sweet Home, Mers; A Letter for Papa, Streabbog; Military March, Bucher; Waves of the Ocean, Mers; The Parade March, Lichner; Mocking Bird, Rickaby; Linnet Waltz, Hart; Evening Chimes, Heins; Calla Lily, Engelmann; Evening Nocturne, Read; Soldier March, Kimball; An Autumn Afternoon, Lindsay; Route-en-Train (Galop (4 hds) Kretzer; Mercedes Rhapsodie, Bailey; Il Corricoto, Grau; Edelweiss Valse, Vanderbeck; Constant Devotion, Gelbel; National Guard Grand March, Keffer; Black Key Mazurka, Herzog; Delta Kappa Epsilon (4 hds), Pease; Goldfishes, Heins; Christmas Bells' March, Wyman; Twilight Reverie, Guy; Victory March, Troyer; Heavenly Rest, Goerdeler; May Breezes, Lange; Fifth Nocturne, Leybach.

Pupils of Lawrence Yost Ammons.

Postal and Postal Waltz (4 hds), Suppe; Faust Fantasia (12 hds), Gounod; Wiener Waltzer (8 hds), Gurlitt; Turkish March, "Ruins of Athens" (8 hds), Beethoven; Valse Arabesque, Lack; Nocturne (left hand), Scribaine; Andante in E flat, Spring, Staccato Study—Brownie's Dance, Martin; Valse Concerto, Lachaume; Madrigal, Chaminade; Chant sans Paroles, Tschikowsky; Playful Kitten, Behr; Intermede, Chaminade; Concerto in D minor, Mendelssohn.

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I presented Spaulding's "A Day in Flowerdom" in this city the 6th of September, with 40 children in the cast, and it was pronounced by the critics to be the most beautiful and artistic affair ever put upon the local stage; children are now coming in constant demand for something given by my pupils.—*Hattie Raquet.*

"First Studies in Velocity," by Horvath, reached me. The pupil would be dull indeed and deaf to music who could fail to be inspired to effort by these tuneful exercises. They seem the best all-around work I have ever seen.—*Mrs. Frank Lobbens.*

"A Year in the Life of a Child" are the first satisfactory duets I have been able to get for beginners. Very encouraging for beginners to find they can play such pleasing pieces in duet form, after taking only a few lessons.—*Mrs. O. K. McElliney.*

TOLSTOY AS A MUSICIAN.

THE following is taken from an account given by Wanda Landowska, the celebrated pianist and harpsichord performer, of a visit she paid to Iasnaia-Poliana, the home of the great author. Her account of Tolstoy and his artistic opinions throws an interesting light on the man who published such a retrogressive and revolutionary book as "What is Art?"

"There is no doubt," she writes, "that music has played, and still plays, an important part in the life of Leon Tolstoy, and when the peasants of Iasnaia-Poliana had brought my harpsichord into the great room where he, and his family and friends, are wont to resort each evening, I have seen the master profoundly moved.

"My mother had an instrument like that,' he told us, 'and I well remember placing my little dolls on the strings, so that when any one played a minuet the dolls used to dance up and down; you can imagine with what joy we used to adjourn to the piano.'

"Among the reminiscences of his youth with which the patriarch is wont 'to refresh and relieve his soul,' he tells the story of a 'poor devil of a German musician,' whom he met some sixty years ago, and took to Iasnaia-Poliana. This musician worked at his music with great tenacity, and dreamed great things. Tolstoy has used the subject to his novel 'Albert.'

"Tolstoy is not only a lover of music, but he is a performer of no mean ability. He has mercilessly discarded all evidences of luxury from his home, but has still retained the apparent luxury of three pianos. They are not in their first youth; one of them is fifty years old, but still possesses a tone of considerable beauty. The great author often uses it for playing the works of Haydn, Mozart or Chopin, his favorite composers. At times he plays a Beethoven sonata, or some modern work for four hands, his daughter Alexandra accompanying him. He occasionally plays duets with Serge Taneiew, the Russian composer, an intimate friend of the family, and before this great master of counterpoint the stern prophet of the eternal verities assumes the tractability of a young débutante.

"Tolstoy prefers the Beethoven of the earlier sonatas to the Beethoven of the Ninth Symphony, has little relish for Wagner, and dislikes music that is clamorous and noisy, being a faithful admirer of the older masters. Yet never in my life shall I forget the strictures he passed on certain works of Bach, Handel, Rameau and Couperin.

"Standing or seated beside the piano, his finely-formed hands move in time to the music, and his majestic features reflect the least shade of the varying emotions expressed by the music. When a piece pleases him he says so frankly, analyzing it not only aesthetically, but also musically. Sometimes the work, or its performance, may not be entirely to his liking; discussion follows, in which the novelist gives full expression to his opinions.

"Perhaps the music he loves best is ancient French music. 'To think,' he said, 'of treasures lying dormant for years, and yet when brought to light sounding as beautiful as ever.' 'I am very fond of the piano,' Tolstoy said, 'but in comparison with the harpsichord, our modern instrument seems to me somewhat poor.'"

THE principal requisites for a musician—a fine ear and a swift power of comprehension—come, like all things, from above.—*Schumann.*

THE CALLING OF THE TEACHER.

BY GEO. W. CHADWICK.

WHAT is it to be a teacher? Is it to sit by and correct mistakes, to point out errors, to praise or to blame, and to assign a task for next lesson? These matters are all necessary, but this is *not* teaching. It is barely instruction even, and a teacher who goes no further than this is not fit to be trusted with the training of growing young talent. No! The real teacher is an *illuminator,* and he sheds such light on his subject that to his students it becomes glorified and transfigured, and worth the greatest effort it is possible for him to make. He fills his students with an enthusiasm and a holy zeal which calls out the best effort of their minds and the highest flights of their imagination.

Such teachers are born—not made—*but they may be self-made.* And great are the rewards of such teaching! Not in a material way—for the salary of the best teachers is seldom in proportion to their ability—but to grow old, with the reverent love and gratitude of a generation of students who owe their success to your patient and devoted instruction, is to enjoy a reward which money cannot buy.

Believing as I do that the profession of teacher is one of the highest and noblest callings, you will excuse me if I quote from the address made to our graduating class at the last commencement.

The first requisite of an efficient teacher is patience, the next is more patience, and the last is still again patience. I think it is entirely possible for a teacher, even a great teacher, not to be a virtuoso, but unless he *has been* a performer, it is not likely that he has mastered the more intimate secrets of the master works, which he would require to be rendered by his pupils. Great artists are often ignorant of pedagogical principles, and they often fail to find out the reasons for students' want of progress, on account of it. But a student who is bound to learn will do so whether he has a good teacher, a bad teacher, or no teacher at all, and if he is fortunate enough to have a teacher who can understand his own point of view, and who will respect his own individuality, he is likely to arrive in a shorter time than he would if he has to stumble along in the dark.

Probably all of us have cause to be grateful to our former teachers, not only for their valuable instruction, but for their patience, their kindness, and their interest, at the same time, and at the risk of seeming ungrateful, we may perhaps look back and see that some of them were simply trying to make us into a shoe to fit their particular "last," without any regard to the tendencies of our natural growth. A certain teacher that I once had usually answered my questions by the reply: "That was good enough for Bach, isn't it good enough for you?" True enough indeed, but why did he not tell me *why* it was good enough for Bach! The day has gone when the music student can be put through the mill without reference to his individual capabilities, limitations or preferences. Because a student has played the first twelve studies by Cramer is not a reason why he should play No. 13. The modern teacher, like the modern physician, is a specialist, and as no two patients are alike, so all students differ. The teacher who does not study the action of a student's mind as well as his physical limitations is lacking in an important equipment. In fact, it sometimes seems that the psychological element in teaching is the most important of all.

Above all, he must be able to convince the student of the eternal truth and beauty of *good music*—of the master works. No part of his work requires more discretion, more patience, or more force of example.

(From an address delivered at the meeting of the Music Teachers' National Association in Washington last December.)

GENERAL GRANT'S REPERTOIRE.

MUSICIANS should remember that now and then one meets men and women to whom music is a bore. They are born with this aversion, and to foist your "art" upon them is not only in bad taste but an unwarranted affliction. General Grant is said to have remarked that he knew only two tunes, and the way that he told them apart was that one was "Yankee Doodle" and the other was not. Wendell Phillips and Horace Walpole were also said to have been without love for music in its higher forms.

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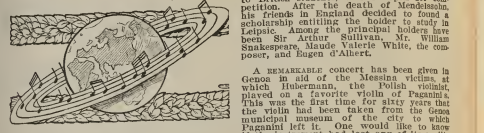

THE WORLD OF MUSIC.

ABROAD.

SEATS at the Monte Carlo Opera cost eight dollars apiece.

MARIA DE MACCHI, one of the most famous dramatic sopranos Italy possessed, died at Milan, January 18, after an operation.

JACQUES KASNER, a young New York violinist, has made a successful début in Berlin and has been asked to play before the Kaiser.

AT La Scala, Milan, the winter opera season opened with a performance of Spontini's "La Vestale," which has not been heard there since 1825.

PROFESSOR LEOPALD AUER, the celebrated St. Petersburg music teacher, is leaving that city to settle in Dresden.

THE successor of MAX REGER at the University of Leipzig is Friedrich Brandes, a learned and accomplished critic and musical philosopher.

HENRY K. HADLEY, the American composer, has composed an opera, "Safie," which will be produced at the Mainz (Germany) Opera House, where Mr. Hadley is at present conductor.

THE third congress of the International Music Society will be held in Vienna in May, 1909, at the time of the centennial of the death of Haydn.

THE season of Wagner opera in English at Covent Garden, London, has brought success to two American singers, Mrs. Rachel Frease Gordon and Mrs. Saltzman Stevens.

FERUCCIO BUSONI is composing an opera the libretto of which is adapted from one of the tales of Hoffmann. It is to be called "Die Brautwahl."

THERE is little probability that Allen Hinckley will sing at Bayreuth this summer, as the Wagner Opera cannot get along at his having sung in "Parsifal" at the Metropolitan Opera, New York.

THE new title of the Conservatorium in Vienna, now taken over by the State, is "Kaiserliche, Königliche Akademie für Musik und Darstellende Kunst" (Imperial, Royal Academy for Music and Dramatic Art).

SIR PAOLO TOSTI has, it would seem, an odd *penchchant* for upholstering. Every chair in Lady Tosti's drawing-room has been reupholstered by himself, and his hobby is to buy up old chairs and frames, make them presentable, and send them as gifts to his friends.

THE performances of Richard Strauss' "Salome" in New York, and the same composer's "Elektra" in Dresden have aroused great enthusiasm. Both of these works are sensational in the extreme. Schumann-Heink was the leading artist at the Dresden performance. Critics' various reports upon "Elektra," one going so far as to call it a "riot of cacophony."

A RICHARD WAGNER SOCIETY composed of ladies has recently been formed in Berlin. The German papers look upon this as a very unusual matter. Say many up Brooklyn, N. Y., and a fine Wagner Society of which the members were chiefly ladies, was known as the Seidl Society, and it had much to do with the support of the Seidl Orchestra.

MAX KLINGER'S Brahms memorial, intended for the Hamburg Music Hall, will be exhibited in Berlin this year. His famous statue of Beethoven seated on a throne is one of the most sensationally successful pieces of sculpture of our day.

A COMPETITION has just taken place in Paris. It was not a contest between artists, but between violins. The instruments were played behind a screen by well-known artists, and the result was that the prize was awarded to an instrument by Bernardel, a Stradivarius being second and a Vuillaume was third.

M. EDGAR TINEL has been officially appointed Director of the Royal Conservatoire of Music at Brussels. M. Tinel is well known as a composer of religious music. The new director has associated M. Van Dyck, the Wagnerian tenor, Professor of Dramatic Art.

IN view of the fact that the copyright of Wagner's compositions expires in 1913, there is a movement in German musical circles in favor of making the Bayreuth Wagner festival an annual event up till that date, and efforts will be made to persuade surviving members of the Wagner family to adopt this course.

EARLY in the new year, the Mendelssohn scholarship, the most valuable prize open to British students, will be open for competition. After the death of Mendelssohn, his friends in England decided to found a scholarship entitling the holder to study in Leipsic. Among the principal holders have been Sir Arthur Sullivan, Mr. William Shakespeare, Maude Valerie White, the composer, and Eugen d'Albert.

A REMARKABLE concert has been given in Genoa in aid of the Messina victims, at which Huberman, the Polish violinist, played on a favorite violin of Paganini's. This was the first time for sixty years that the violin had been taken from the Genoa municipal museum in which it is to which Paganini left it. One would like to know if the instrument had lost any of its quality after its long rest.

THE note-book written by Mozart at the age of eight, in which he essayed to write many different compositions, has been called to public attention again through the discovery of the manuscript in the collection of autographs made by Ernst von Mendelssohn-Bartholdy. The book is said to contain some remarkable instances of the great master's precocity. The work is to be published shortly by Breitkopf & Härtel.

THE centennial celebration of the Verdi Conservatory in Milan has recently been held in Milan. This conservatory, which has taken the name of the most famous of Italian opera composers, is one of the foremost in Italy. Its present director is Giuseppe Gallignani. In connection with the above celebration the visitors had an opportunity to inspect the new hall for orchestral concerts, which, according to illustrations forwarded to us, is an exceptionally fine one.

MR. AUGUST SPANUTH, the well-known critic (and editor of the Berlin *Signale*), has been withdrawn from the New York *Staats-Zeitung* on the subject of the expense of music study in Germany. "The delusion that instruction is cheaper in a reputable German conservatory is one that many Americans cling to fondly. The total fees for instruction, about $100 or $125, are of course less than would be the case in the United States, but the "extras" which assail one at every turn in a German conservatory soon even matters up. Students get much less attention (individuality) than they do this side the Atlantic, and the theory lessons are so frequently overcrowded that students are obliged to pay for extra tuition. The cost of living is higher in Berlin than is the case in American boarding houses of the same standing, owing to "extras" — among which can be numbered such simple necessities as baths, light, heat."

A GERMAN statistician has computed the relative popularity of the great composers

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"Father, at least ten years ago and Postum has, from that day to this, been a standing order of father's grocery bill.

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Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

to Germany by recording the works performed during the piano composers were represented thus: Bach 101, Beethoven 125, Brahms 127, Bruch 1, Chopin 297, Dvorak 15, Grieg 15, Handel 10, Haydn 0, Liszt 210, Mendelssohn 34, Mozart 25, Reger 16, Saint-Saëns 21, Schubert 22, Schumann 112, Richard Strauss 1, Tschaikowsky 10, Weber 12. "The foregoing figures represent the number of times compositions of these masters have appeared on programmes. Including choral, vocal and other instrumental works the composers most frequently represented was Beethoven with 1,148 compositions, while Brahms follows closely with 1,127. Next comes Schubert with 867 compositions, and Hugo Wolf, who is not represented in the piano list, has 529 compositions to Chopin's total of 429.

THE death of the French composer, Ernst Reyer, has removed a distinguished member of the older generation of French composers. He was born at Marseilles, December 1, 1823, and died in Toulon January 15, 1909. His real name was Louis Etienne Ernest Reyer. Reyer did not originally intend to become a musician, being originally trained for the civil service, but during his residence in Algiers, where he had a government appointment, he devoted considerable time to the study of music, and in 1848 went to Paris on account of the revolution. There he remained, a friend of Theophile Gautier, and a member of a distinguished circle. He wrote much music, but not anything of consequence, and most of his work during that period he cancelled later. It was not till the production of his two operas, "Sigurd" and "Salammbo," that he became famous. He had for many years been a noted journalist, and contributed to the chief musical journals in Paris, becoming musical critic to the *Journal des Debats* on the death of Berlioz.

AT HOME.

MR. ERNEST R. KROEGER, has recently given a lecture on American music, illustrated by examples, in St. Louis.

THE Cincinnati Conservatory of Music has recently given a recital of the Beethoven sonatas, for violin and piano, on two evenings.

CATALANI'S opera "La Wally" met with a favorable reception at its initial performance at the Metropolitan, New York.

OFF account of their great success, Mr. Ralph Kinder has continued his Saturday afternoon organ recitals in Holy Trinity Church, Philadelphia.

MR. E. R. KROEGER has been giving successful recitals in Boston, New York and Chicago, the programs being selected from his own compositions.

MR. ALVAH GLOVER SALMON, the well-known Boston pianist and lecturer on Sinvoic music, gave a recital in Philadelphia on January 25. Mr. Salmon appeared under the auspices of the New Century Club.

THE Chicago Musical College will move to its commodious new building on May 1. The institution will be known as the Ziegfeld Musical College, after its distinguished founder.

EMIL FAUR, the conductor of the Pittsburg Orchestra, has produced his first symphony with great success. He is the same composer who played the solo part in the Brahms second concerto for piano and orchestra.

THE second annual Eisteddfod given recently in Granite City, Illinois, was a great success, and there was keen competition for the prizes, aggregating over $600, ranging from sixty to two dollars each.

MR. ARTHUR HARLEY in a recent recital before the Thursday Musical Club, of New York, played a nocturnal for 'cello and orchestra, composed by his brother, Henry K. Hadley. The work is in manuscript.

IT is rumored that Cleveland is to get Pittsburg's orchestra, or at least the two cities are to share the concerts and the burden of the expense. Pittsburg finds itself unable to carry the burden alone.

MISCHA ELMAN'S recent concerts have been overwhelming. The Russian boy violinist is bidding fair to outdo Kubelik himself in the rapturous reception he has received.

OSCAR HAMMERSTEIN has secured the American rights to "Monna Vanna," the operatic version of Maeterlinck's play of that name. The music is by Henry Fevrier. The work has met with moderate success in Paris.

GERMAINE ARNAUD has met with great success, and her engagement with the Boston Symphony led to the manager re-engaging her for a second appearance. She is only seventeen years of age, and has gained first prize at the Paris Conservatory.

THE first concert of the New York center of The American Music Society met with considerable success at its inaugural meeting. The work of presenting the music of American composers is receiving well-deserved attention.

ALICE NIELSEN, formerly of "The Bostonians" and the San Carlo Opera Company, has been engaged by the Metropolitan Opera to fill the place of Madame Sembrich.

JEANNE GERVILLE-REACHE, the contralto, has been acclaimed in Philadelphia as "a second Alboni." She is of French-Spanish descent.

MRS. CORINNE RIDER-KELSEY has accepted an offer of $5,000 a year for several years to become the soprano soloist in the First Church of Christ Scientist, New York. This is said to be the highest salary ever paid a church singer.

A MUSICAL ART CLUB has been formed in Philadelphia, the purpose of which is to bring music lovers together and to entertain visiting musicians to the city.

THE rumor that Zenatello, of the Manhattan Opera House, has been offered a contract for the Metropolitan, has been denied by Mr. Gatti-Casazza.

THE directors of the Metropolitan Opera Company have recently made a present of a check for $1,000 to Riccardo Martin, the American tenor, for services he rendered in came as a surprise to the singer.

THE music at the Chautauqua Summer School at Chautauqua Lake, New York, will be continued under the successful direction of W. H. Sherwood, Alfred Hallam and Sol. Marcosson.

THE Metropolitan Opera House management has recently bought the Lyric Theatre in Baltimore, and is to give more than forty performances there next year. The Lyric Theatre will be used solely for musical purposes—concerts, recitals and opera.

WALTER SPRY, the Chicago musician, has resigned his position as organist to the Second Christian Church in order to devote himself to his piano school, which has grown to such dimensions as to demand his whole attention.

MR. F. W. WODELL has made his debut as the conductor of the Boston Choral Union, having successfully produced Jules Jordan's setting for orchestra and chorus of "Barbara Frietchie" and Goder's "Dawn Fantasie." It is said that the choruses showed ample evidence of the excellence of Mr. Wodell's training.

THE enterprising Bernhard Ulrich, manager of the Lyric, Baltimore, has been giving free orchestral concerts on Sundays, in answer to the refusal of the police to grant him a license to charge for admission, on the ground that the people do not want Sunday concerts. The theatre was packed, and many were turned away.

THE restaurant and hotel managers of New York are spending more than $1,000,000 a year for music at meals. At the Waldorf-Astoria there are two, and often four, orchestras, at a cost of over $60,000 a year. The management of the Plaza pays $50,000 per year to Nahan Franko and his orchestra of thirty men, and Sherry's orchestra for next season will be specially imported from Vienna at a similar cost. Many other hotels and restaurants spend like sums.

GRAND opera is not to be had on cheap lines, and the recent investigations of the Metropolitan Opera House serve to show that it is a well in which much money may easily be sunk. The company loses much from the fact that it cannot use all the conductors, artists and singers upon its pay-roll, and though it is necessary to contract for two appearances weekly, there are times when these parts are called upon only once or even not at all during the week. The salary has to continue just the same, however, and if they are called upon to sing more than twice, the extra appearance has to be paid for. The salaries of many of the working staff have also been going up, and two orchestras have to be supported, and also two choruses. The orchestra costs about $1,000 a night. There are numberless other outlets for the public's money, and often as if opera in America was decidedly on the increase, it is certain that the younger cities will do well to look into the matter before plunging into operatic enterprise.

CHOOSING A GOOD TEACHER.

The British Columbia *Saturday Sunset* prints the following as part of an article by Frank K. Austin, for students. This article is of especial interest to parents who may not take a musical paper. It would be in your interests to take it to the office of your local paper and request them to reprint it. The editor would no doubt be glad to accommodate you.

"There are several safe ways of choosing a capable piano instructor; but the most reliable is by recommendation. A good teacher will soon make himself by his work. If you have a musical friend in whose judgment you have confidence in musical matters, a recommendation of a teacher from such a source ought to be reliable. Another means of ascertaining a teacher's merit is by the credentials he has; but as these can often be bought for a small sum of money and printed for still less, this mode of choosing is not so sure. A third way is by a personal interview with a few of the best known music teachers in your locality, have each demonstrate to you his system of work, etc., etc.; but even then one is liable to act from first impressions or by impulse, both of which may prove fatal.

lessons free of charge. The teacher may think that he is doing you a kindness; but gratuitous tuition will prove a great curse to any who accept of it. It is contrary to all natural laws that we can receive something for nothing. At first you are most grateful to your benefactor; but you soon grow indifferent, careless and often to scorn the very hand that sought to help you. It is a very true saying that 'What is not paying for is not worth having.' You may possibly become a great pianist by receiving a free education, but your character will suffer as a consequence. When you accept one lesson gratis, you become a borrower, and the borrower is servant to the lender.

"If you have no money to afford music lessons, remain in ignorance rather than accept free tuition at the risk of loosing your self-respect and independence of spirit. It is a false charity to give a poor man money. Help him by giving him a means by which he can help himself and he will love and honor you all his life. If you cannot pay for lessons with money, pay by work; pay if it be with drops of blood—but pay!"

SOME AMUSING MUSICAL MISTAKES.

The following list is taken from the orders received by a large music dealer. They are comparable with the mistakes made every day in ordering music. Aside from the phonetic spelling, there is much to amuse the music clerk who has a faculty for looking on the funny side of things:

Mozart's S. W. W., V. & P.; Artist's Troubadour; Range of the Rocky Mountains; Greeting, by St. Paul; Jewell's Oratorio of Esta, (Original Key; Sand Mansion, by Brahms (Sand Man); Gates Asleep, by Fisher (Gae to Sleep); Inflammatus from Trovatore; Aida, Vocal Score for Alto; Bitter Blonnie (Bit of Blarney); Six Morsels by Wollenhaupt (Morceaux); Pretty Little Eugene (Ingenue); Weber's picture, to go with a Weber piano; Selection of Vocal Duets from Parsifal; Useful Diversion (Youthful Diversion); Ural King White (Erl King); Poke Contest (Polka de Concert); False Bleu (Valse Bleu); Harry Rochelle Organ Book (Harry Rowe Shelley); Trovatore, by Wagner-Liszt; Several Duets for Plantation; Messiah, for Contralto; Chevalier, Op. 370, by de Kontski (Chevalier de Kontski, Op. 370); Fra Diavolo, Song for High Voice; Over Tour Lutispel (Lustspiel Overture); Idle of My Heart (Idol); Sail On Mazurka (Salon); Farmer Lyon's March (Farmers' Alliance); De Beriot's Sixth Heir; Valse Strychnine (Valse Styrienne, by Wollenhaupt); Mattei, in duet form; Venezuela, by Ethel Burt Nevin (Un Giorno in Venezia—A Day in Venice, by Ethelbert Nevin); Maiden's Prayer, by Paderewski; Trovatore, Song in Key of F; Gone to Leave, Missed (Gondolier, Liszt); Five Ginger Exercises, Kohler; Christmas Oratorio, by Lisz, Medium Voice; Aulansine (For Auld Lang Syne); Pyne, Haydn's first March (Kyrie, from Haydn's First Mass); Heavens are Falling, from The Creation (The Heavens are Telling).

STACCATO AND LEGATO.

Edith—"Mama, mayn't I play the piano a little to-day?"

Mother—"But, my dear, your grandma has only been dead a week and—"

Edith—"But I'll play very softly, mama."

Mother—"Oh! very well; but be careful also to use only the black keys."—*Philadelphia Press.*

Berlioz, when at the Paris Conservatory, was an unruly pupil, composing when he should have been studying counterpoint. Consequently he was not in favor with his teachers, and especially with the precise and classical Cherubini, under whose direction he came.

One day Cherubini was running over a piece that Berlioz had submitted, when he came upon a complete rest of two measures.

"What's this?" growled the director.

"Mr. Director," said the pupil, "I wished to produce an effect that I thought could best be produced by silence."

Cherubini scowled. "You thought to produce a good effect upon the audience if you suppressed two measures?"

"Yes, sir."

"Very good," added Cherubini. "Suppress the rest; the effect will be better still."

Owing to the floods, Kubelik was unable to visit Invercargill. In consequence the following notice was posted on the window of one of the music shops:

KUBELIK
NOT TO VISIT INVERCARGILL.
WASH-OUT ON LINE.

A number of more or less disappointed enthusiasts were reading the notice when a dear old lady remarked: "Poor fellow. Fancy his only having one of each."

She—"Do you think my voice will ever be suitable for opera?"

He—"Stage or boxes?"—*Yonkers Statesman.*

Lady (whose sister is singing in the adjoining room)—"How do you like the song, lieutenant?"

Lieutenant—"That's all right. You can't fool me; I know a phonograph when I hear one."—*Meggendorfer Blatter.*

Fair Soprano (having finished her trial)—"Do you think my voice will fill the hall?"

Grim Manager—"I fear it would have just the opposite effect."—*Tit-Bits.*

The Musical Critic—"Your leading soprano's voice sounds metallic to me."

Opera Manager—"I know; there's money in it."

"Has that girl next door to you still got her melodeon?"

"No; she exchanged it for a cornet, I'm glad to say."

"But, gracious; if she plays the cornet, that's worse, isn't it?"

"Not at all. It's only half as bad. She can't sing while she's playing the cornet."—*Puck.*

Robbie (at the opera)—"Mamma, what does papa keep going out between the acts for?"

Mother—"Sh! He goes out for opera glasses."—*Judge.*

She (turning from the piano)—"There, how do you like that refrain?"

He—"Splendid; the more you refrain the better I like it."

PIECES PARENTS LIKE.

BY MRS. M. A. WHITFIELD.

A few years ago I was asked to take charge of a large class in a remote frontier town, the musical standard of which was very low. In fact, a superior two-step would have been considered a piece as bordering on the classical.

Under the favoring circumstances which attended my arrival there, I felt that, to a great extent, the situation was in my own hands.

For three or four months I worked with the zeal of a reformer, and, while I was always treated with great respect, after "the novelty of the new teacher" wore off I noticed a very decided lack of interest in my pupils. Then I heard the first mutter of discontent.

One pupil told me that her mother hated to hear her practice now—she never played anything pretty.

Another confided to me that her father didn't see the use of her taking lessons if she couldn't learn to play something. These remarks and one or two more of a similar nature made me do some hard thinking. I had my ideals and could not give them up; but it would be futile to attempt to explain those ideals to people who never thought of music as a science, still less as an uplifting force.

It suddenly became crystal clear to me that if I continued to teach in my customary way I should accomplish nothing. The mountain top could not be reached by leaps and bounds, but patiently step by step. So I resolved to meet the people half way.

Breaking through all precedent and rule (of my own), I asked the first mentioned pupil if she had a piece which she would like to learn?

She smilingly answered, "Yes!" She had one that she liked and her mamma liked, but she did not know whether I would care for it.

"If you and your mamma both like it," said I, "why, bring it to me and we will see what can be done about it."

When she brought the piece, a catchy little waltz, I told her that she might learn it. "But," I said, "I want to make an agreement with you. You may learn this piece to please your mother. Next time you must learn one to please me."

She readily consented to this arrangement, as did all to whom I made the proposal, and it worked like a charm. Through the rest of the year I pursued this course of consulting their preference as well as mine, and I am free to say that I never had a more interested set of pupils. I think they felt that there was something familiar for them to hold to, and yet they were reaching out, too.

In my weekly classes I would always play some movement or passage from a symphony or sonata and explain its meaning. They would listen with interest and unconsciously they began to acquire a taste for better things.

At the end of the year we had a recital in the town hall. With the exception of a few numbers the program would not have appealed to a cultured audience—my audience was not a cultured one, but was very enthusiastic.

I never had any reason to regret the course I had adopted in this matter. When I finally left the town at the end of the second year, there had been decided results attained. All of my pupils had come to really like good music; and the whole musical tone of the place was much higher than when I first went there.

THE INTERPRETATION OF THE CLASSICS BY VIRTUOSI.

BY PROFESSOR FREDERICK NIECKS.

To say that the greater the virtuoso the better the interpretation seems to be a truism. For is not the insufficiency of the performer's technique the chief obstacle in the way to the realization of the composer's ideas? The apparent truism is, however, in reality a downright fallacy. The great virtuoso often fails to be a good interpreter even if he combines exquisite taste and high intelligence with a masterly technique. Now how is this to be accounted for? By excess of egoism.

The acquirement of an all-sufficing technique is so laborious a quest that he who has been successful takes a pride in his attainment, and does not feel inclined to put his candle under a bushel. Nay, more, the consciousness of power is apt to make self-assertive and overbearing, if not also vainglorious. Now, interpretation is minist ation. Loyal interpretation implies self-denial; and that is what virtuosi are very rarely willing to give. Their temper is to rule, not to serve. They love their own lights better than the composer's.

Hence the strange phenomenon that the easier a composition the worse the virtuoso's performance; and the more difficult the composition the better the performance. A difficult composition gives him opportunities for the display of his prowess, and he is satisfied. In more or less easy compositions which afford either insufficient or no opportunities, he tries to make up for the composer's neglect of him by ways of his own with which he hopes to please the admiring part of the audience. He finds it absolutely impossible to keep the *ego* for ever so short a time in the background. Suppose the composer places in the hands of the performer a simple melody simply accompanied, the virtuoso is sure to bring himself forward by tricking out the composer's simplicity with all imaginable eccentricities of tempo, rhythm, dynamics, and even text modifications.

To hear virtuosi play the classics is among the most irritating and torturing experiences a musical person has to go through. I hear quite a chorus of questioners indignantly crying: So you demand the suppression of the interpreter's individuality? My dear sirs, what I demand is that the interpreter should not substitute his individuality for that of the composer, and especially that he should not sacrifice the composer in order that, by freely indulging in caprices, he himself may satisfy his vanity. To a seasoning of individuality, where the individuality is interesting, nobody will object. It is otherwise with the obtrusion of individuality, especially of would-be individuality.

My remarks are aimed exclusively at the pianists, the worst offenders. They are the worst probably because they perform alone more than other executants, and, owing to their polyphonic instrument, are more self-sufficing. When playing with the orchestra or in concerted chamber music, either their better self prevails or their unadorned insignificance is betrayed. But my remarks must not be understood to apply to all who come under the designation "virtuoso." Heaven be thanked, there are noble exceptions. The pity is that they are not more numerous.

"Yes," said the music teacher, "I cultivate the voice." "But suppose your pupil has no voice," suggested the friend. "Then I cultivate the imagination," added the music teacher.—*Philadelphia Record.*